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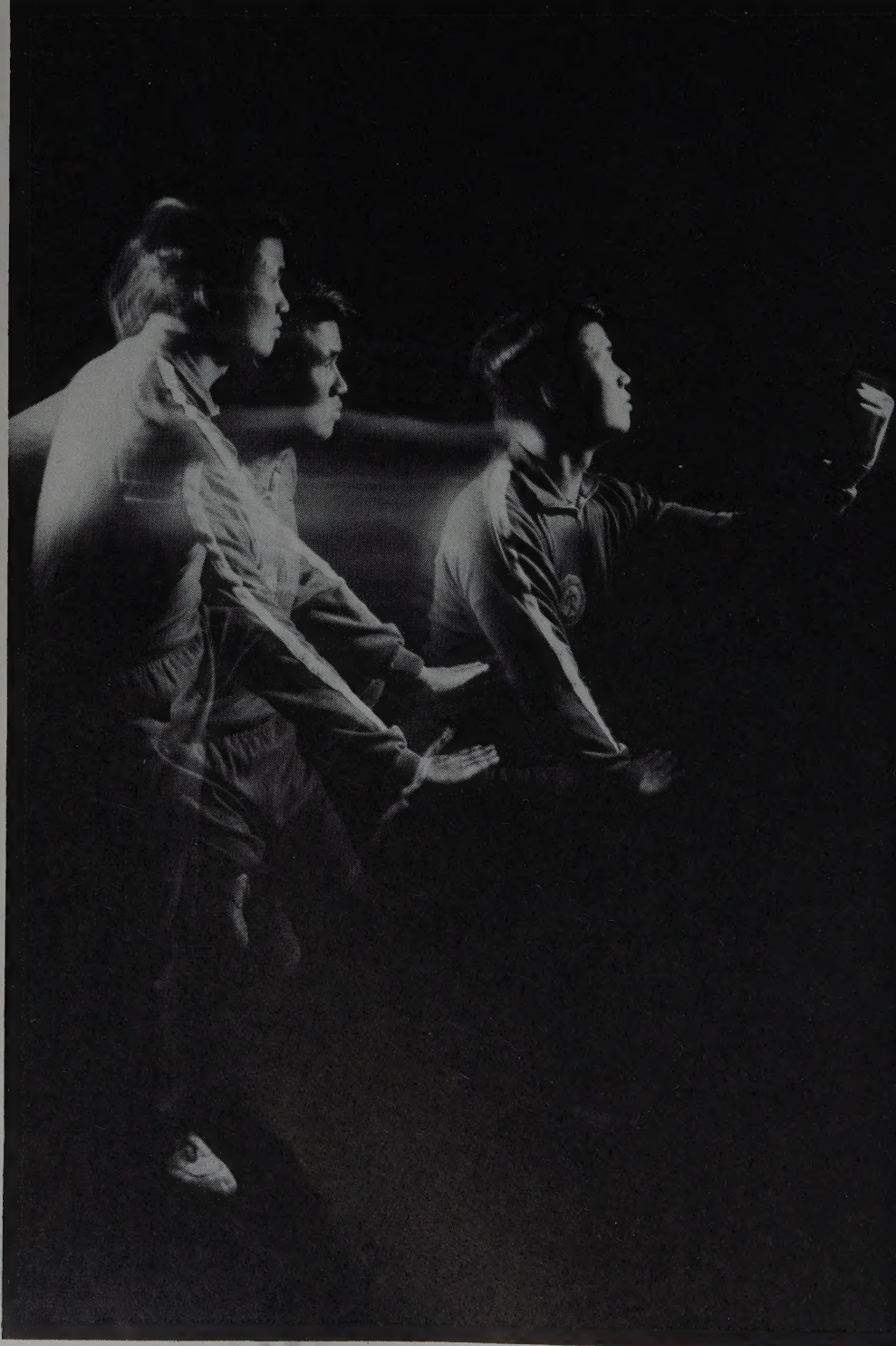


T'IEN SHAN P'AI KUNG FU

by Willy Lin

T'IENT SHAN P'AI KUNG FU

WITHDRAWN
MOUNT ST. MARY'S
COLLEGE
EMMITSBURG, MARYLAND



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by Willy Lin

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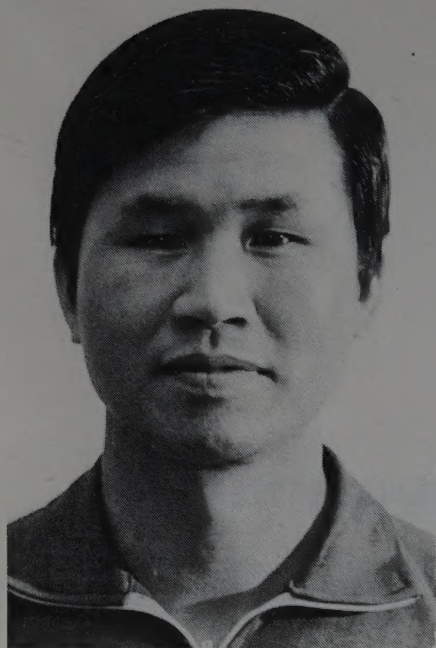
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dedication

To my Shih-fu Wang Jyne Jen and to all the instructors, disciples
and students of T'ien Shan P'ai.

acknowledgements

Without the help of a number of people, this book would never have been published. I would like to express my sincere thanks to those who have made it possible: to Brian L. Lowe for his excellent photography; to my senior instructor Dennis Brown, and my other instructors Christopher Pei, Greg Lerch, James K. Wilson and Clifford Carle for posing for the photographs; and a special thanks to my friend Sidney Tai for his unequalled help in translating numerous Chinese texts into English.



about the author

Shih-fu Willy Lin was born in 1938 in Tai-Chung, Taiwan. From 1959 through 1968, he studied intensively under Master Wang Jyne Jen, eventually becoming Master Wang's full-time teaching assistant. Master Wang is known as the sole inheritor of the "robe and bowl" of T'ien Shan P'ai (Celestial Mountain School of Boxing) and Shih-fu Lin is a devoted disciple of his mentor's teachings.

In 1968, Shih-fu Lin left Taiwan for the Chinese Association Center in Sao Paulo, Brazil, where he taught various forms of boxing. He came to the United States in 1970, working at a variety of jobs until, a year later, he opened his first kung fu school. Shih-fu Lin currently resides in Silver Spring, Maryland, and his one school has given birth to several in and around the Washington, D.C., area.

In accordance with Master Wang's philosophy, Shih-fu Lin continues to believe that Chinese boxing serves primarily as a means to perfecting life. This perfection encompasses preservation of health, remedies for physical and mental weakness and improvement of personality and temperament.

On a purely personal level, Shih-fu Lin feels that his own devotion to the martial arts has helped him overcome many of the difficulties encountered while settling in a foreign country. Ironically, however, because of the inherent differences in Chinese and American thought, this same dedication has been the source of a certain amount of anguish. Shih-fu Lin's attempts to adapt the Chinese system of teaching to the socio-economic environment of the United States have proved incredibly trying. Above all, then, his efforts in this area have underscored a deep feeling of humility within him.

Shih-fu Lin has necessarily made some concessions to the American way of life. Still, he retains the key to the Chinese method of martial arts instruction. As he so fondly explains: "The teacher will first show the student how to paint a dragon's outline and larger details. The student's practice will make him skilled in that particular endeavor. When he has perfected painting so, the master will come and show his student how to paint the eyes of the dragon, thus breathing life into the painting."

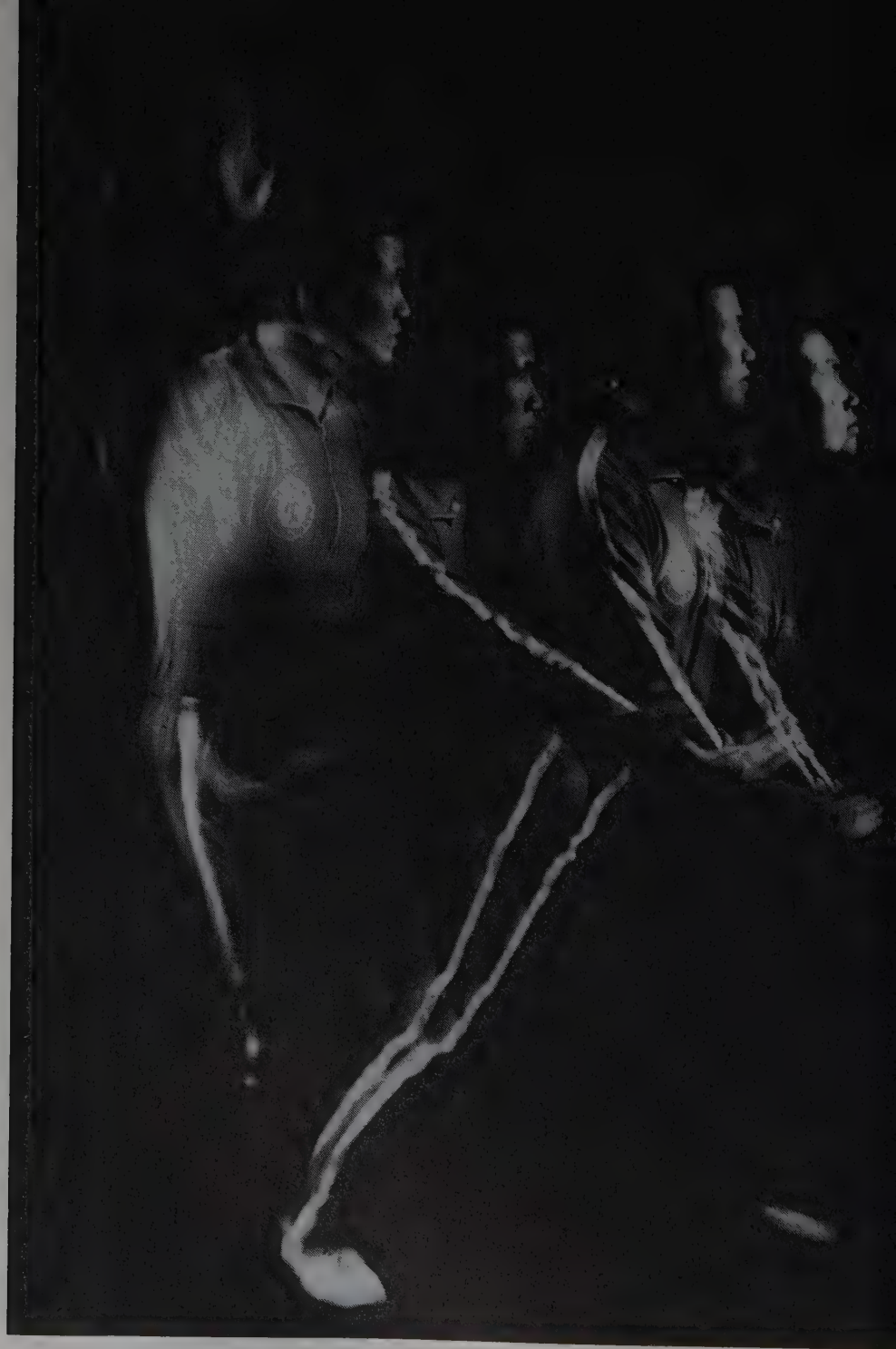
preface

Kung fu, wu shu and Chinese boxing are but a few of the names given to the Chinese martial arts in general. While each of the many *p'ai* (schools of Chinese martial arts) share certain similarities, each has its own distinct features. This text deals with one of these schools—*T'ien Shan P'ai* or the Celestial Mountain School.

T'ien Shan P'ai is a very comprehensive school of boxing, teaching elements of the Shaolin art, Ch'i Kung, Tai Chi Ch'uan, Hsing-I, Pa Kua and Ch'in-Na. As a natural consequence, it bears some resemblance to each of these. Yet, this combination of styles results in a school of unique merits which places a variety of fighting techniques at the student's disposal, allowing him a wider range of possibilities in any given situation.

Aimed at the beginner, this presentation merely serves as an introduction to T'ien Shan P'ai. However, one also hopes that even the more advanced student will find some bit in it to broaden his knowledge of the martial arts.







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PART I

Hung Yun Szu (Red Cloud) was a monk in the monastery T'ien Shan Szu. The story of his rise to prominence as head boxing master there is perhaps apocryphal, but it is part of the legend of the rigorous devotion required of those who would master the martial art of kung-fu. When he was named to his position as head boxing master, Hung Yun Szu left the monastery. He felt that if he stayed he would only cause dissension because of jealous seniors to the position.

In his travels Hung Yun Szu perfected the forms and styles of other systems of martial art. Finally he returned to the T'ien Shan mountain area near the Russian-Chinese border and established his own monastery. Hung Yun Szu taught boxing and the devotion and purity required by his former masters.

His system was widely used, especially when the Han Tsu (Chinese population) fought the invasion of the Man Tsu (Manchurian barbarians). The temple was called the Hung Yun Szu and the founder was called Hung Yun Lao Tsu (Reverend Elder Monk Yung Yun). His system of kung-fu is now known as T'ien Shan P'ai Kung-Fu.

A Brief History

T'ien Shan is the name of a harsh, desolate mountain range near the western border of Russia and China. During the later days of the Ming Dynasty (1368-1644 A.D.), a group of Buddhist monks inhabited the eastern region of these mountains and built a temple they called T'ien Shan Szu. Here they devoted themselves to the dictums of their religion. And, to stay fit and capable of defending themselves against bands of marauders, they used their leisure hours to practice and develop a form of boxing.

Between their monastic occupations and boxing, these holy men lived a secluded but fulfilling life, led by their head priest Yuan Chueh. It is said that Yuan Chueh had a face as round as the moon but as eternally warm and vital as the sun. Even at 80, few wrinkles lined his face and legend has it that much of his vigor and youthfulness came from his order's regimen of boxing exercises.

From his parents' farm a few miles south of T'ien Shan Szu, an extraordinary peasant boy of about twelve became familiar with life inside the temple. Gradually, his interest grew to fascination, then admiration and finally, devotion. He dreamed constantly of what was said to be the monks' pure, simple and divine existence. But, he was hesitant and unsure of how his dream might become a reality.

Fortunately, the young boy came to know two priests from the temple. Through them, he learned that prospective novices, to prove their sincerity and purity of heart, must ask for mercy at the gates of the temple, kneeling there for three days and nights, without food, water or shelter.

At that wintry time of year, the rugged vastness of T'ien Shan was armored in snow, ice and blistering cold. But the youth was eager and impatient. To delay would cause greater pain than any injury the mountains could inflict. So, he set out for the temple gates, slipping on ice-covered rocks that, in their density and sharpness, seemed to reach out for him, ripping his flesh. By the time he reached T'ien Shan Szu, darkness had poured over the mountains and a maniacal blizzard drove in to continue the assault on his tired body.

Tapping at the door, the boy knelt before the front gate. Although no one answered, he continued to wait. The winds slapped at him angrily, again and again, freezing his tears of pain.

The cold arrogantly blew numbness into his arms and legs. Yet, with no response from within the temple, he continued his vigil until, finally, the blizzard's relentless attack brought oblivion.

The next morning, after the storm had retreated, his two friends from within the monastery came out to replenish the water supply. To their surprise, they found an unconscious form, blanketed in snow, kneeling outside the front gate, frozen to the ground, body stiff with cold. Brushing the snow off its face, they recognized the peasant boy from the farm below who had shown so earnest a desire to be part of their order.

The two monks rushed inside to tell Yuan Chueh about the boy at the gate. The old man, palms together in a salute to Heaven, murmured, "Have mercy on him," and accompanied his subordinates outside. On seeing the near lifeless youth, he carried him inside with a profound sense of urgency. But, as he bent to pick the boy up, he inadvertently pulled the skin off the youth's knees which were frozen to the ground. As they re-entered the temple, thick crimson stains of blood remained on the snow, showing where the boy had so diligently knelt in devotion.

Inside, cradling the youth in his arms, the old priest lay the silent form on a matted platform in front of the temple shrine. By using a heated metal slap to go over different parts of the youth's body and feeding him a medicinal soup of ginger and herbs, the old man was able to revive the frozen devotee. Deeply moved by the degree of sincerity and dedication shown in one so young, Yuan Chueh accepted the youth's pledge and had his hair shaved to signify his membership in the order.

Meanwhile, outside, with the storm gone, the sun grinned wildly and brushed warmth over the mountains. As the snow melted, the crimson stain left by the boy's knees spread shyly. Then, growing bolder, it formed a red mist and rose, floating higher and higher, happily following the sun's knowing smile as it faded into the horizon. Observing this strange scene, the old priest was greatly inspired and called out, "Red Cloud! Surely this is the boy's name." And so, the boy came to be called Hung Yun (Red Cloud).

All the disciples were taught various forms of boxing and normally, each of them excelled in one or two of these forms. Hung Yun, however, learned and excelled in every form taught and as his precocious intelligence and assiduity began to assert themselves, he mastered and developed each form in a uniquely effective manner. By the time he was 20, he had risen above the

abilities of his eleven classmates and none of them dared challenge him.

Yuan Chueh left this life and achieved Nirvana at ninety. As was the custom, before his death, he summoned all his disciples to his chamber to name a successor. While he named Chih Hui, the eldest disciple, head priest, he designated Hung Yun boxing master of the temple. Hung Yun, however, while pleased with his master's decision, was not unaware of the jealousy and antagonism it caused among his fellows. Recognizing, too, that discretion is indeed sometimes the better part of valor, he secretly left the mountain.

As a mendicant monk, he traveled widely and, through meetings and conversations with fighters he met as he wandered, Hung Yun broadened and developed his own advanced boxing skills. Through persuasion, contributions, boxing demonstrations of his skills and even begging, he collected a substantial amount of money. But, because the material needs of a Buddhist monk are minimal, he saved most of it, returning to the western region of T'ien Shan to pay homage to Yuan Chueh.

Here, he used the money collected to build another temple, Yuan Chueh Szu. When the temple was complete, he recruited disciples of high intelligence and marked physical and mental potential. And, in accordance with his late master's desires, Hung Yun taught not only devotion and purity but various forms of boxing. Also, he generally named the boxing taught in the temple T'ien Shan P'ai. The rest of his life was spent as the master of this temple. He left this life and achieved Nirvana at ninety.

Eventually, the Ming Dynasty collapsed and was succeeded by the Ch'ing Dynasty, established by the northern barbarians, the Man Tsu (Manchu). The Han Tsu (the Chinese population proper), the conquered people of the Ming Dynasty, however, balked at what they considered subjugation by uncivilized, inferior heathens. Although they were never successful in their attempts to overthrow the Manchurian regime, they cherished the hope of driving out the northerners and re-establishing the Han aristocracy. Because their patriotism, combined with their boxing skills, provided some measure of retaliatory action, the disciples of Hung Yun were invaluable to the resistance efforts of the Han Tsu. In memory of their efforts and in recognition of Hung Yun's development of the art of boxing, the people renamed Yuan Chueh Szu, calling the temple Hung Yun Szu. Hung Yun himself

was elevated to a position of high honor and respect and came to be called Hung Yun Lao Tsu (Reverend Elder Monk Hung Yun).

Yin and Yang

An understanding of the Chinese martial arts in general and T'ien Shan P'ai in particular hinges on an understanding of the theory of Yin and Yang.

As presented in the Confucian *Book of Changes (I Ching)*, Yin, the negative or passive forces in the universe, and Yang, the positive or active forces, interact in complementary fashion—yielding and unyielding, giving and taking, darkness and light. The flux resulting from this interaction of contrasting, antithetical forces creates the total symmetry and harmony of the universe. When applied to the martial arts, the theory of Yin and Yang manifests itself in certain principles of movement (Yin signifying soft, internal qualities, Yang signifying hard, external ones) and may be used to denote specific techniques within a style or an entire school itself, depending on the predominance of hard or soft, internal or external.

Characteristics of T'ien Shan P'ai

As a very comprehensive school of martial arts instruction, T'ien Shan P'ai interweaves diverse, sometimes antithetical qualities into an action process of total harmony and effectiveness. As such, the school reflects the complementary flux of Yin and Yang. Indeed, T'ien Shan P'ai boxing performances, *each* alternately displaying the forces of Yin and Yang, are characterized by *both* hardness and softness and *both* external and internal qualities. In addition, T'ien Shan P'ai is also characterized by both “long-reach” and “short-reach” techniques; a standard countdown of feint-and-strike (based on the theory of Yin and Yang) to make intelligent assessments of opponents; angular striking; a principle of circular movement and paired boxing.

THE HARD AND THE SOFT

The combination of hard and soft movements in T'ien Shan P'ai helps create the flux of Yin and Yang. Although it is difficult to

instantly distinguish hard movements from soft ones, T'ien Shan P'ai instruction uses this example to clarify the matter: An adversary launches an attack of powerful, aggressive strikes which the fighter deflects, diverts or redirects. With his opponent's balance thus upset, the fighter strikes his adversary's vulnerable areas. The fighter's methods of deflecting, diverting or redirecting his adversary's blows manifest softness (Yin) while the powerful aggressive techniques used for inflicting strikes embody hardness (Yang). The flow from hardness to softness (Yin and Yang) and vice versa facilitates flexibility, adaptability, and instills in the fighter the ability to deal harmoniously with any given combat situation.

THE EXTERNAL AND THE INTERNAL

Yin and Yang are also manifested in the internal and external aspects of T'ien Shan P'ai. Strong overt action, prompt attack and swift counterattack characterize external systems (yang). Internal systems (yin), on the other hand, utilize a keen sense of balance and weight shifting, the imperturbable flow of ch'i (energy), concerted breathing, side-tracking and subtle maneuvers. The T'ien Shan P'ai fighter combines these elements, alternating internal and external to suit his purposes, and sometimes taking techniques from both and using them simultaneously. For the most part, however, the flow from one to the other and back, the complementary incorporation of both, reinforce the underlying notion of Yin and Yang and help create an efficient fighter.

THE LONG AND THE SHORT

Although it teaches both "long-reach" and "short-reach" forms of boxing, T'ien Shan P'ai stresses the use of long-reach techniques. Short-reach techniques, in an attempt to retain sharper control and swifter power, utilize tight, narrow blocks, strikes and kicks in close approaches to the target. The T'ien Shan P'ai fighter, using long-range movements, however, favors blocks, strikes and kicks executed at full-arm or full-leg extension. Long-reach practice is based on the principle that a strike is strongest when released at full length and a block, using a fully extended arm, provides the greatest advantage, especially when countering a hit executed with a bent or half-extended limb. In addition, a boxer using long-reach movements secures more time and opportunity for striking and adjusting his strikes than an opponent limited by

short-arm or short-leg assaults. Most importantly, mastering long-reach techniques encompasses learning short-reach movements as the former is built on the latter. However, the converse is not necessarily true. Studying only short-reach techniques imposes a restriction on what might be learned beyond that because it does not include wider ranging executions.

WATCH WORDS, "ONE, TWO, THREE"

During a challenge, the T'ien Shan P'ai student always remembers "One, Two, Three." "One" signifies a feint by the student. "Two" counts out an assessment of his opponent's skill, strength and intelligence based on his response to the feint, and at "Three," the student uses this assessment to deliver a well-timed, well-executed blow. In running through the "One, Two, Three" count, the T'ien Shan P'ai student actualizes the interplay of Yin and Yang, soft and hard, internal and external, moving from the Yin of the feint to the Yang of the strike.

STRIKING FROM AN ANGLE

T'ien Shan P'ai teaches its students to strike from an angle rather than to attack directly from a frontal position. An attack from the side insures greater leverage and enables the fighter to move easily into other positions of advantage while simultaneously inconveniencing his adversary.

PRINCIPLE OF CIRCULAR MOVEMENT

In conjunction with striking an opponent from an angle, T'ien Shan P'ai stresses movement in a circular pattern. Circular movement not only facilitates angular striking but it generates more power than a straightforward charge. Also, a pattern of circumvention commands a wider area than approaching the opponent directly on a straight line.

PAIRED BOXING

Being always practical, T'ien Shan P'ai emphasizes duet exercises to give the student the feel of working with another person. Nevertheless, prior to a duet performance (two-person set), each student must practice an entire form as a solo exercise until he has mastered each action and he possesses an understanding of the purpose of each movement. He must achieve the necessary fluidity, dexterity and speed required and each move must flow

smoothly and instinctively into the next, as in the concert performance of an accomplished pianist.

Then, after he becomes proficient in the solo exercises, the student is shown how to adapt his solo actions to the duet forms. The two-person set or duet exercises are based on the action-reaction principle. The student reacting waits for his opponent's action, then "sticks" and flows with him. Paired boxing emphasizes timing and accurate evaluation of distance in reference to a moving, responsive adversary.

PART II

T'ien Shan P'ai is a school, as the word *p'ai* indicates, rather than a system—"system" denotes the larger historical, philosophical and technical aspects of a particular martial way; "school," on the other hand, usually denotes a much narrower process of martial arts *instruction*. One of the guiding principles of the T'ien Shan P'ai *school* is to draw from different systems. In practice, then, T'ien Shan P'ai discards the superfluous elements of each system considered, integrating instead those elements found to be the most effective. This integration includes not only elements of the Shaolin systems, Ch'i Kung, Ch'in-Na, and wrestling, but also encompasses the three major internal systems—Tai Chi Ch'uan, Hsing-I and Pa Kua.

Part II presents discussions of these individual martial arts systems, their relevancy to T'ien Shan P'ai and explanations of the kinds of techniques the school has adopted from each. As he reads through this material, the judicious student will refer back to the characteristics posited in the preceding section and make the appropriate correlations. Only in this manner will he develop an understanding of the nature of T'ien Shan P'ai.

The Shaolin Boxing Art

According to its philosophy, the Shaolin boxing art promotes mental and physical health, cultivates long life and provides an efficient means of self-defense. The art's emphasis on graceful motions and actions facilitates the ideal, natural growth of the body and the maintenance of sound balance. This emphasis also engenders in the student the ability to sit, walk and move with smoothness and fluidity in all aspects of his life. In addition to facile, precise movements, the Shaolin boxing art develops in the fighter strong muscles, tendons and bones and a high degree of skill in responding effectively to an opponent's actions. (It must be remembered, however, that without the direction and enlightenment of a competent shih-fu, the student can barely hope to learn successfully.)

It is recorded in Chinese history that during the Liang Dynasty (506-556 A.D.), the Buddhist monk Ta Mo, traveling from India to China, instructed monks in the Shaolin temple. While teaching there, he noticed the frail novices falling asleep during lectures. To help his students stay alert, strengthen their sinews and reinforce their spirits, he passed on to them health promotion secrets such as the 18 Monk Exercises, the Marrow-Washing Formula and, later the Muscle-Sinew-Change Classic.

Almost a thousand years later, in 1522 A.D., the Reverend Monk Chueh Yuan reconstructed the Shaolin Temple and, with the collaboration of renowned boxers Pai Yu-Feng and Elder Li, developed from Ta Mo's 18 Exercises a system of implementing fitness known as the 72 Actions. Eventually, these 72 Actions were expanded into the 170 Actions which became the basis of the Shaolin schools and could be broken down into the following series: Dragon (*Lung*), Tiger (*Hu*), Leopard (*Pao*), Snake (*She*) and Crane (*Ho*). In later days, these five series became the Five Boxing Sets (*Wu Ch'uan*) of the Shaolin boxing art.

As the Shaolin boxing art developed, it split into two schools—the Southern School and the Northern School.

As is pertinent to this discussion, the Southern School stresses techniques with a short reach or, as mentioned earlier, techniques that utilize tight, narrow blocks, strikes and kicks to make close approaches to the target. The de-emphasis on the long reach of high kicks is clearly presented in one of its doctrines, "To raise a leg is to lose three points."

The Northern School, on the other hand, stresses a long reach and the use of legs. (As previously noted, long-reach techniques block, strike and kick at full-arm or full-leg extension.) The popularity of kicks, as contrasted with the Southern School, is manifested in the Northern tenet, "While hands are used to form a two-leaf door, legs are predominantly used to attack."

Each school has its merits. However, in T'ien Shan P'ai, the use of both arms and legs is essential and techniques based on both the short-reach and the long-reach must be mastered. Although emphasis is placed on the latter, both the short-reach and long-reach techniques incorporated in T'ien Shan P'ai are taken from the Shaolin boxing schools (both Southern and Northern).

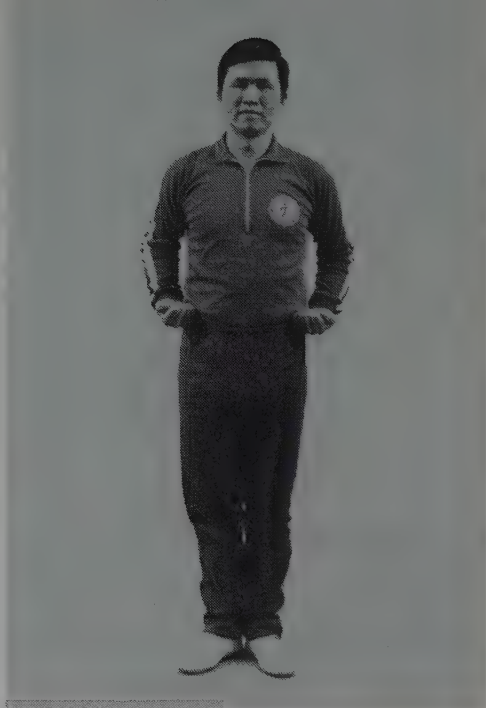
T'ien Shan P'ai shares much of the basic Shaolin philosophy. In doing so, it adopts not only long-reach and short-reach techniques but many of the Shaolin stances, kicks, strikes and other natural weapons. It also incorporates the Shaolin breathing system of Ch'i Kung, which works to improve health and longevity. It is from the Shaolin schools that T'ien Shan P'ai derives most of its external, hard qualities and some of its internal, soft qualities.

BASIC STANCES OF THE SHAOLIN BOXING ART

The elementary levels of T'ien Shan P'ai instruction require familiarity with six basic fighting stances taken from the Shaolin boxing art. These are (1) the natural stance, (2) the *ma bu* or horse riding stance, (3) the *kung bu* or bow-shaped stance, (4) the *hsu bu* or cat stance, (5) the *ban ma bu* or half-horse stance and (6) the Shaolin formal salute or the bow.

THE NATURAL STANCE

While in the natural stance, stand erect, shoulders back. Keep your heels together, toes apart and pointed outward slightly.



Front view



Side view



Front view



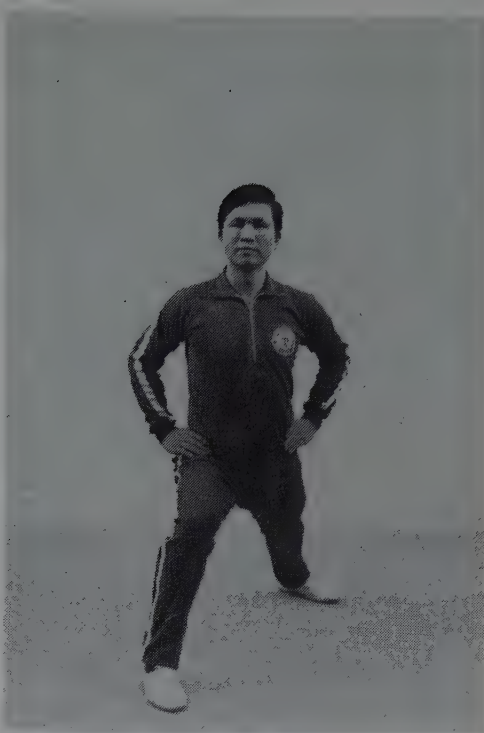
Side view

MA BU OR HORSE RIDING STANCE

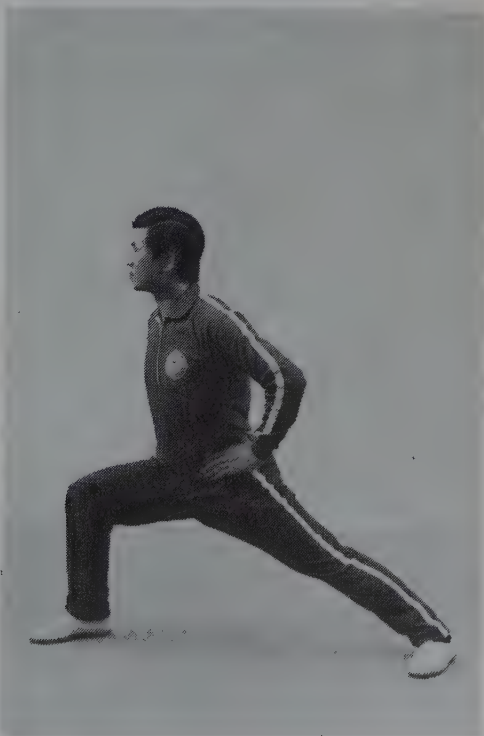
To assume the ma bu position, spread your feet out about twice the width of your shoulders, bending your knees forward slightly. Distribute your weight equally—fifty percent of it on each foot and keep your feet parallel to each other. Hold your body erect but let your buttocks protrude backward. This should bring your knees and feet into alignment so that straight lines may be drawn from your head through your left knee and foot and through your right knee and foot. The ma bu position is particularly powerful against side attacks and continuous practice builds strong leg muscles. Ideally, the student should be able to hold a ma bu stance for thirty uninterrupted minutes.

KUNG BU OR BOW-SHAPED STANCE

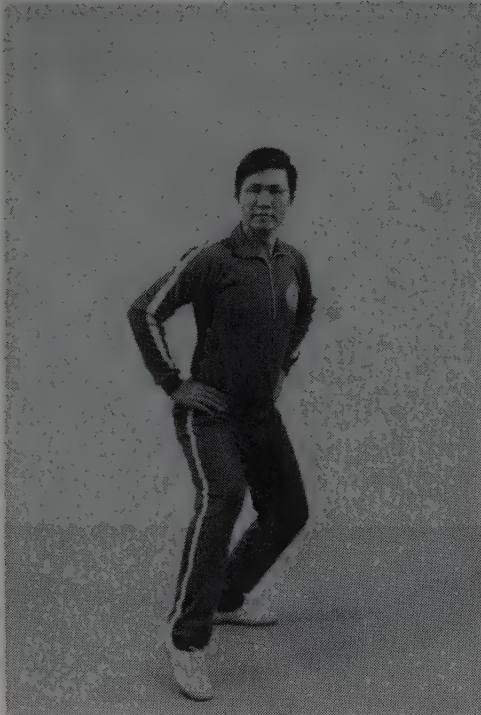
To enter the kung bu position, as you shift sixty percent of your weight to your forward leg, bend your forward knee ninety degrees. At the same time, extend your rear leg straight out behind you, knee locked, distributing the balance (forty percent) of your weight to it. Turn your forward foot inward forty-five degrees to afford fast, effective protection for your groin area. Turn your rear foot outward forty-five degrees so that both feet are parallel to each other. Make sure that your forward knee lies directly in front of your forward hip and that your forward foot is directly under your forward knee. The kung bu stance is especially effective against frontal attacks.



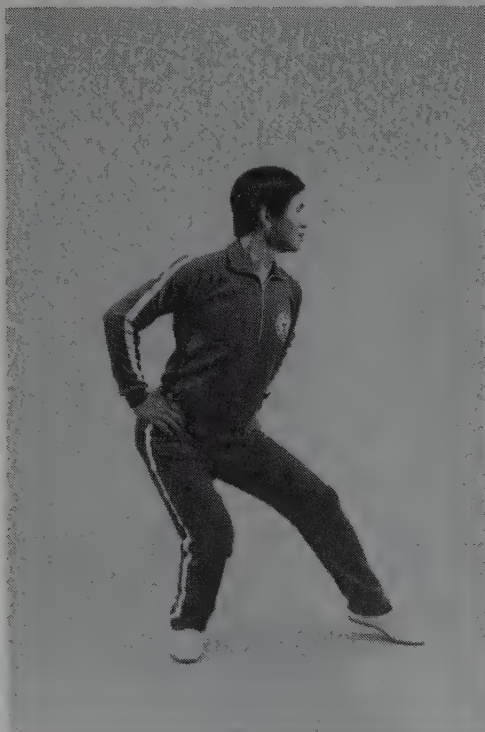
Front view



Side view



Front view



Side view

HSU BU OR CAT STANCE OR INSUBSTANTIAL POSTURE

To assume the hsu bu position or cat stance, "sit" on your rear leg by placing ninety percent of your weight on it. As you crouch, turn your rear foot, toes outward, ninety degrees. Do not bring your bent rear knee to a position over your rear foot but pull it slightly forward. It should be roughly in line with your rear shoulder. Leave your forward leg "empty" for delivering an attack. Place it down a shoulder-width in front of you and roughly perpendicular to your rear foot. Bend your forward knee a little, pulling it inward slightly, and raise only the heel of your forward foot off the ground. Letting your buttocks protrude backward and keeping your trunk erect, twist your torso slightly so that your shoulders are in line over your hips. The hsu bu position is a fighting stance that allows for fast movement and change.

BAN MA BU OR HALF-HORSE STANCE

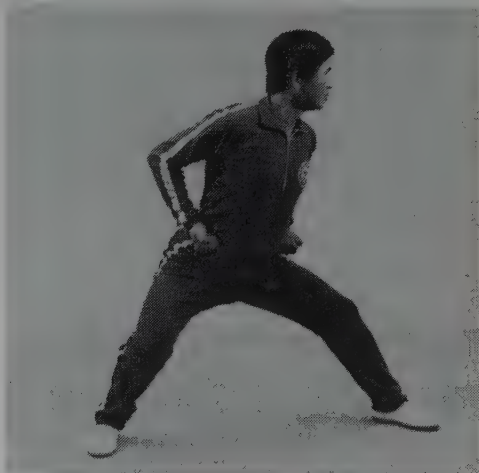
The ban ma bu position is similar to both the ma bu or horse riding stance and the hsu bu or cat stance. It has the length of the former and modified contortions of the latter. To assume this position, turn the toes of your rear foot outward ninety degrees. Place your forward foot, toes turned forty-five degrees in the same direction as your rear foot, two shoulder-widths in front of it. Bend your knees slightly and keep your feet flat on the ground. Sixty percent of your weight should rest on your rear leg; forty percent on your forward leg. Let your buttocks protrude and, keeping your trunk erect, twist your torso slightly so that your shoulders are in line over your hips. More advantageous in certain situations, the ban ma bu is more solid than the hsu bu stance and facilitates faster movement than the ma bu stance.

THE BOW

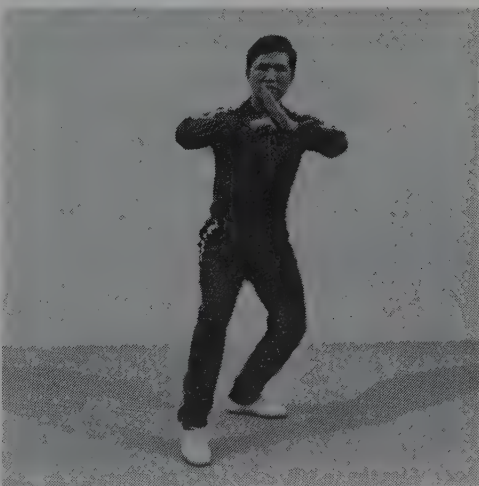
The bow is used to salute a fellow martial artist or an opponent before a match. Step back with your left foot into a hsu bu stance. This step backward allows you to judge the distance between you and your opponent. Your forward foot remains "empty," facilitating swift delivery of a kick in case of surprise attack. Bring your hands in front of you at shoulder level, holding them a few inches away from, not against, your chest. Place your right fist against the palm of your open left hand. In this position, your hands can be used as effective blocking tools. Keep your head straight and facing forward, your eyes fixed on your adversary. Although used prior to a match (that is, before engagement begins), positioning in the bow suggests wariness and a preparedness to meet any unexpected offensive.



Front view



Side view



Front view

THE NATURAL WEAPONS

T'ien Shan P'ai uses thirteen natural weapons in techniques developed from the Shaolin systems. These natural weapons are: the head, both shoulders, both elbows, both hands, both hips, both knees and both feet. The following section briefly outlines each weapon and some of its applications. Particular emphasis is placed on hand strikes and kicks. Together, hand and foot executions constitute the major part of T'ien Shan P'ai instruction. Of all the natural weapons, they are the fastest, the strongest and provide the widest range of possibilities.

The Hand And Its Uses

Although the basic fist and the open palm share most of the striking actions in T'ien Shan P'ai, strikes are also executed with the fingers and the knuckles. Hand techniques, then, may be broken down as follows: strikes executed with the basic, clenched fist; strikes executed with the "hand knife" or open palm; strikes executed primarily with the fingers and/or finger tips; strikes executed primarily with the knuckles and other hand techniques.

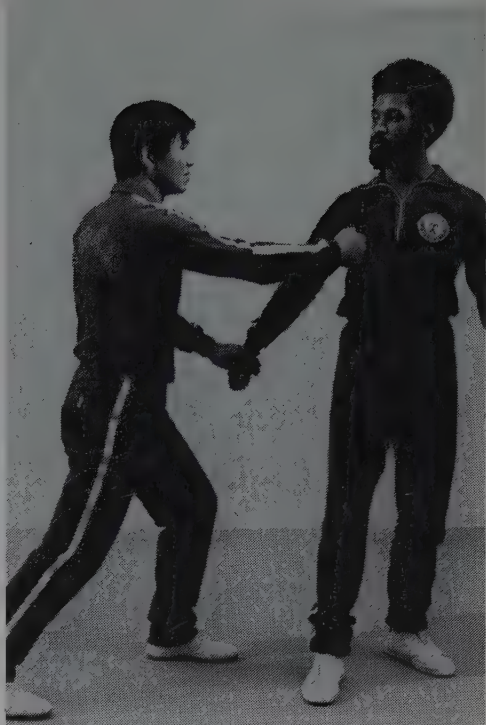


STRIKES EXECUTED WITH THE BASIC FIST

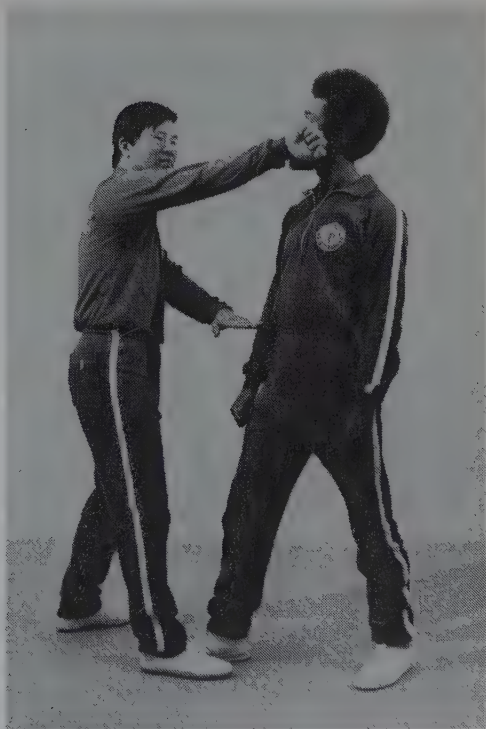
To form the basic fist, hold the fingers of the striking hand together and curl them into your palm. The thumb is placed in an "open" position, adhering to the side of the index finger. T'ien Shan P'ai emphasizes using this basic fist to strike with a "standing punch." In a "standing punch," the knuckles of the striking fist are aligned vertically with the thumb on top, as opposed to the horizontal alignment of a "flat punch."

The basic fist may be used in the "standing punch" position to effect straight punches, backfist strikes, hammerfist strikes, and thumb knuckle strikes. (Thumb knuckle strikes are included with "fist" techniques because they are inflicted with the basic clenched fist.)

The straight punch is the most basic of all "standing punch" strikes. In it, the knuckles of your middle and forefingers constitute the main striking area. (In certain punching techniques—those from Hsing-I, for example—the last two knuckles also dig into the target with a screwing action.) The primary targets of the straight punch are the ribs, the solar plexus, the groin and the head.

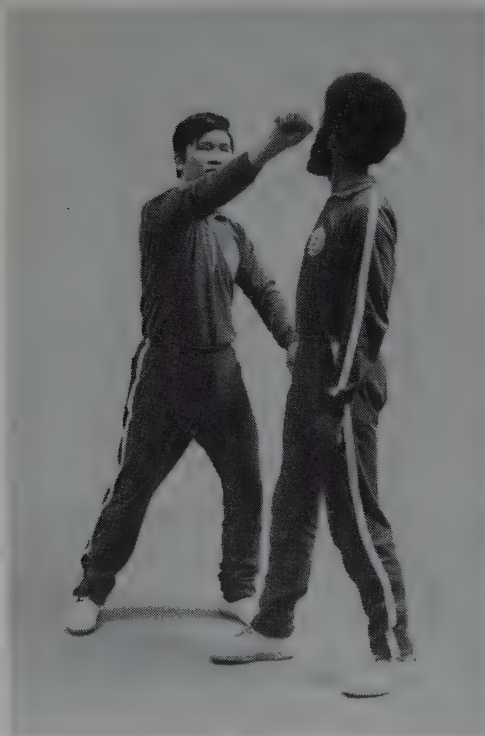


In a backfist strike, the fist is clenched as in a straight punch but, to accommodate differences in purpose, angle or direction of execution, the blow lands with the knuckles and back of the hand. Primary targets for backfist strikes are the opponent's temple, the bridge of his nose, etcetera.





Hammer fist strikes are executed by wielding the fist and forearm in a club-like swing, hammering with the bottom of the fist to the opponent's nose, the back of his neck, etcetera.



As the name suggests, **thumb knuckle strikes** (executed with the basic fist) make contact with the thumb knuckle. The apparent weakness of this weapon is overcome by its pinpoint action which enables the fighter to concentrate the force of his blow on a relatively small area (primarily, the vital points of the opponent's face and upper torso—temple, the bridge of his nose, etcetera). Used in this manner, thumb knuckle strikes also reiterate the value of T'ien Shan P'ai's "open thumb" as opposed to the usual "closed thumb" or tucked position of the karate fist.

STRIKES EXECUTED WITH THE "HAND KNIFE" OR OPEN PALM

Palm techniques, often called "hand knife" techniques, share with the "standing fist" about half of T'ien Shan P'ai's striking hand actions. To form the "hand knife," bring the four fingers of the striking hand together tightly, leaning the thumb inward toward the index finger. Many fighters find this technique more powerful and more versatile than the "standing punch" (basic fist). However, strenuous training is required to make the palms of the hand strong.

Variations of the palm techniques include the heel palm (using the lower part of the palm) and the spear hand (where the palm and fingers are used as a spear).



The **spear hand strike** is included here with palm techniques because it is executed using the basic "knife hand" position. Contact, however, is not made with the edge, heel or back of the hand but with a thrusting, jabbing movement of the fingertips as they are held together tightly. The principal targets of the spear hand are the opponent's solar plexus and throat but the hand must be well-conditioned before it can be used in an effective manner.



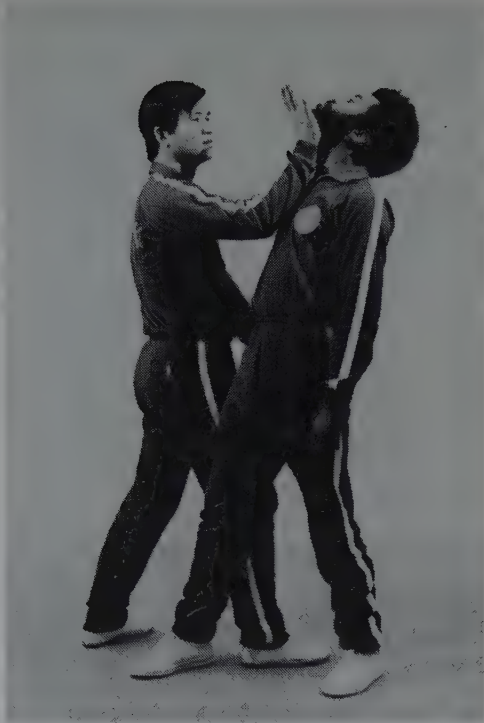


The **inner ridge hand strike** uses the inner edge of the hand to hit the opponent's temples, ears, the base of his neck, etcetera, moving the thumb from its basic "knife hand" position to one where it is tucked into the palm. Depending on the angle and/or direction of execution, the inner ridge hand strike may be reversed and delivered as a **back inner ridge hand strike**.



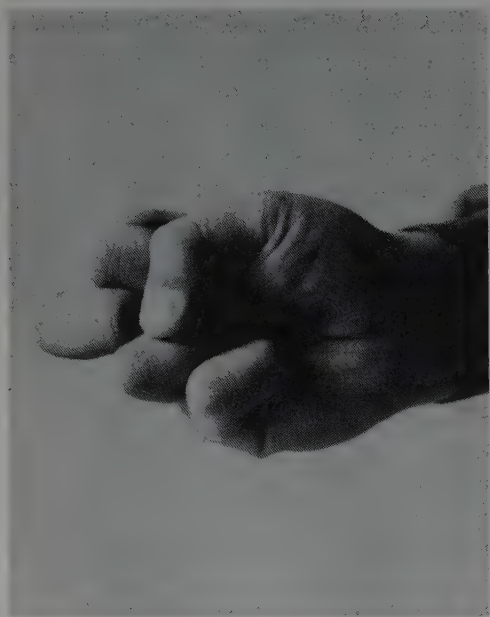
The **chopping palm** strikes with the outer, muscular edge of the hand. It is the natural weapon most commonly aimed at the opponent's temple, neck and collarbone.

A powerful weapon, the **heel palm**, or the lower area of the palm allows good focusing of the fighter's power on such targets as the jaw, the heart and the solar plexus. Most often used to strike with an upward shove, heel palm techniques require little in the way of conditioning but the hand must be tense at the point of impact.



While in the "knife hand" position, the **back of the hand** is equally as powerful as any palm technique, if less versatile and more fragile. It can have a stunning, breaking action when aimed at the opponent's face.





STRIKES EXECUTED WITH THE KNUCKLE(S)

Knuckle strikes most often utilize the protruding second or middle knuckle of the finger to inflict blows. The rest of the appendage and all other digits are retracted to give the knuckle the leading position. As with finger jabs, knuckle strikes allow the fighter to concentrate his force into a small striking area. While knuckle techniques are generally less maneuverable and slower than finger jabs, they are sturdier, more durable weapons. However, their use as a natural weapon must be practiced constantly to achieve maximum effectiveness.

Forefinger and middle finger knuckle strikes, executed with the respective knuckle leading and all other digits retracted and tucked into the palm, are usually aimed at the vital points of the opponent's face and upper body. As a matter of strength and logistics, the knuckles of the ring finger and the pinky are rarely used as primary or solitary striking areas. (Forefinger knuckles strike shown.)



The striking area of the **leopard paw** is formed by bringing the middle knuckles of all four fingers tightly together and retracting the upper portion of these fingers. (Please note the upper parts of the fingers are retracted but not tucked into the palm. The result of tucking would be a clenched fist, not a leopard paw.) The thumb alone is tucked inward slightly. The leopard paw is generally aimed at the soft spots of the opponent's face and body.





STRIKES EXECUTED WITH THE FINGER(S)

In finger techniques, relatively weak appendages are developed into dangerous weapons through constant and diligent practice. Finger techniques may be executed with one, two or even all five digits. The striking finger(s) assumes the lead position; all others are kept tucked or in a retracted position. This allows the concentration of force into a small striking area. The number of fingers involved is obviously contingent on the target and the particular technique to be executed. In all cases, however, the jab lands with the fingertips.



One- and two-finger jabs are usually aimed at the vital spots of the opponent's face and head (especially his eyes) but are also used against his upper torso. They are widely used in the praying mantis systems of kung-fu. (Two-finger jab shown.)

By bringing the five fingertips together very tightly, the **crane beak** presents a slightly larger, sturdier striking area than the one- or two-finger jab. Its "pecking action" is most effective against the vital points of the opponent's face (for example, his eyes, nose, temple, etcetera) and upper torso.



In the **finger fan**, while the thumb is tucked into the palm, all four fingers are opened and spread apart in a fan-like position. They are then used to scrape across the opponent's eyes and face in a blinding movement.



OTHER HAND TECHNIQUES

In addition to the classifications of fist, palm, finger and knuckle techniques, natural hand weapons also include a variety of other executions—for example, the crane wrist, the crab claw, the tiger claw and the eagle claw.



The crane wrist, one of the most powerful and versatile hand techniques, utilizes the wrist joint between the back of the hand and the forearm to inflict blows to the opponent's jaw, face, upper torso and groin. Its flexibility and strength as a natural weapon can be improved through proper exercise.



The crab's claw utilizes only the thumb and forefinger in a grabbing, pinching, forceps-like movement. Because of its obvious weakness, its range of targets is limited but the crab's claw does allow a certain amount of effective "pinpoint action" to small, particularly vulnerable spots (the opponent's throat, face, etcetera).

Claw techniques are usually executed with the fingers tense but flexed. Techniques such as **the tiger's claw** utilize a ripping strike to the opponent's face, with the fingers spread apart to damage as wide an area as possible.



Techniques such as **the eagle's claw**, executed with the fingers pulled close together, utilize a tight, penetrating grab to vital pressure points or other vulnerable areas (for example, the opponent's face, throat or groin).



The Foot And Its Uses

While the foot is neither as flexible nor as maneuverable as the hand, it possesses an equal (if not greater) degree of power and versatility. Moreover, foot techniques (kicks) have obvious access to targets beyond the hand's reach. This quality makes the foot a particularly effective natural weapon to reinforce and be reinforced by hand executions.

T'ien Shan P'ai stresses follow-through kicking actions as opposed to snapping actions. The force of snapping kicks begins with the knee cocked. The foot then darts to the target. Follow-through kicks, on the other hand, involve smoothly working the entire leg from its initial position on the ground to its shooting motion through the target. The greater momentum created here helps generate more power. Also, the swiftness of delivery and the lack of overt preparatory movements (like the cocked knee in snapping kicks which signals a leg technique to the opponent) help make follow-through kicks less susceptible to detection and blocking.

Depending on the nature of the target (high, medium, low; moving in, moving out etcetera) and the kicks's intentions (stomp, hook roundhouse etcetera), different parts of the foot are used to execute strikes. The main striking areas are the sole, the heel (both back and bottom), the ball, the toes, the arch, the instep and the sword edge (the outside edge of the foot running from the ball to the heel). Some of the basic types of kicks include the front kick, the front stomp kick, the side kick, the back kick and the roundhouse kick.



The back kick uses either the heel or the bottom of the foot (including the heel) to hit the target. When using only the heel to strike, the kick shoots through the target with the follow-through action of a side kick (becoming, in essence, a side kick directed backward). Kicks executed with the bottom of the foot, on the other hand, give a short upward snap just as contact is made. Depending on range and overall maneuverability, the back kick may be aimed at both high or low targets.



Delivered with an upward, forward movement of the leg as the kicker faces the target directly (that is, from a frontal position), **the front kick** is executed with the toes and ball of the foot. Although it can be aimed at both upper and lower parts of the body, emphasis is placed on the vital points lying "below the belt"—the opponent's groin, shin or knee.





The **side kick**, administered with either the heel or the sword edge of the foot, is most often directed toward the opponent's head, ribs, stomach or knees. However, like the front kick, it can be aimed at both upper or lower parts of the body. The side kick usually shoots through the target with a lateral thrust, the knee and hip locking upon impact.



Like the basic front kick, the **front stomp kick** is generally administered from a frontal position (that is, as the kicker faces the target directly). The striking areas used, however, are not the toes and the ball of the foot. Instead, the kicker uses the heel and bottom of his foot in a downward, stomping action to lower targets such as the opponent's knee or shin.



The **roundhouse kick** moves toward the target in a sweeping, circular thrust, snapping just before impact to land with the instep and/or ball of the foot. Primary targets include the opponent's head, rib cage, solar plexus and other areas of his upper body. The roundhouse kick is most effective in long-range fighting.

OTHER NATURAL WEAPONS

Other primary natural weapons include the head, the shoulders, the elbows, the hips and the knees. In terms of power and maneuverability, these tools have greater limitations than the hand or the foot and all are basically short-range weapons. However, when used in the proper situation, each can land a blow of devastating effectiveness.

The head may be used powerfully in either a forward or a backward jab to the opponent's face, particularly in situations where the other natural weapons have been trapped into immobility and the opponent's weapons are therefore preoccupied. Because its effective range is obviously limited, the head strike is necessarily delivered from a very short distance. It may be used to inflict blows to the opponent's stomach also.



Using **the shoulder** as a weapon involves a swift twist of the torso to thrust the striking shoulder into the target—most often the upper parts of the opponent's body such as his chest, ribs or solar plexus. While very restricted in terms of power, maneuverability, speed and range, the shoulders can be used to disrupt an opponent's balance. The unexpectedness of such an attack makes it a valuable weapon in close fighting.





Although somewhat limited by a short extension range, **the elbow** possesses a great deal of power. This power can be utilized from a variety of angles—upward, downward, sideways, etcetera—and used to strike targets as diverse as the opponent's chin, back, temple, chest, throat and abdomen.



Although **the hip**, too, suffers range and maneuverability restrictions, the muscles here are particularly powerful and can deliver undeniably disturbing thrusts. If used with a solid stance, the hip cannot only knock an opponent off balance, but injure him as well. As with shoulder attacks, the unexpectedness of a hip attack makes it a valuable close-range weapon.



Although its range of motion remains limited, **the knee**, like the elbow, achieves superiority in its relative degree of power and effectiveness. It can be directed with ease to the opponent's groin or abdomen. However, when used in conjunction with arm action, the knee can also effectively strike the opponent's head, ribs and other parts of his upper body.

CH'I KUNG AND LIFE CULTIVATION

Because T'ien Shan P'ai considers high levels of spirit and energy fundamental to a good boxer, it stresses active life cultivation. To this end, it incorporates into its teachings Ch'i Kung, a Shaolin method of breathing that emphasizes good health and longevity. From this incorporation, T'ien Shan P'ai derives the internal quality of concerted breathing. In Chinese, CH'I means the essential air within a human body; KUNG means exercise. CH'I KUNG, then, may be defined as a system of exercises designed to circulate body air and develop sound physical and mental attitudes.

Called "The Method to Repel Illness and Prolong Life" by the ancient Chinese, Ch'i Kung and the problem of breathing have been studied from earliest times and are even discussed in "The Yellow Emperor's Questionnaire on Medicine," the oldest known Chinese medical classic. Throughout Chinese history, ch'i has been the subject of numerous discourses: In the post-Han Dynasty period (25-220 A.D.), the renowned Dr. Hua T'o based his "Five Animals' Pranks" on the principle of harmonious circulation. Ko Hung in the Chin Dynasty (892-221 B.C.) and T'ao Hung-Ching in the Liang Dynasty (502-556 A.D.) both wrote extensively about air cultivation. Methods of inhaling and exhaling were introduced in books by Ch'ao Yuan in the Sui Dynasty (589-618 A.D.) and Sun Szu-Miao in the T'ang Dynasty (618-907 A.D.). The famous herb doctor Li Shih-Chen in the Ming Dynasty (1368-1644 A.D.) also developed a number of Ch'i Kung exercises. Even the poet-essayist-statesman Su Tung-P'o (Sung Dynasty, 420-479 A.D.) wrote detailed articles on nourishing air.

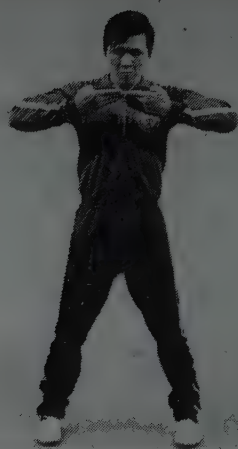
Ch'i Kung Exercise

The Ch'i Kung exercise presented here is the first in a series of eighteen. It requires practice three times a day (sunrise, noon, sunset) for a minimum of three months. At the end of this period and prior to any exploration of the rest of the series, the student must pass a test designed to assess his mastery of this particular exercise. This procedure is followed with each exercise in the series.

Never practice Ch'i Kung without the guidance of a well-qualified teacher who can provide able instruction as you go through the necessary steps.

(1) Begin with feet a shoulder-width apart, hands at sides in "knife" position. Tense all muscles, inhale slowly. Bring open hands together in front, touch fingertips, palms up. Pull elbows to sides and raise hands to shoulder level in front of chest. (2) Continue inhaling, rotate hands to palms down, one fist-length apart, extend forward. Exhale forcibly through nose. (3) Repeat this push/pull sequence from the beginning (figs. 2 and 3) three times, rapidly. Inhale with push forward. Exhale. (4) As hands return to chest for third time, tense muscles and inhale slowly through mouth. But position hands cocked at sides, palms up. (5) Continue inhalation, thrust hands over head a shoulder-width apart, palms forward. Exhale forcefully through nose. (6) Clench fists, lower to hip level, palms up. Repeat this up/down move (figs. 5 and 6) three times rapidly. Use slow inhalation up and at hip; exhale. (7) Inhale. Bring left fist up to left breast level. Rotate fist three times in that position. Female students: use right fist instead. (8) Hold breath, bend slightly at waist (males, left; females, right), tense muscles, shoot fist out at shoulder level. (9) Continue holding breath. Bring fist back to body, striking just beneath breast, three times. (10) Exhale, forcefully. Simultaneously thrust fist down to clenched position at hip level. Repeat nos. 7 through 10 on the other side. Complete this Ch'i Kung exercise (beginning with no. 1) twice more.

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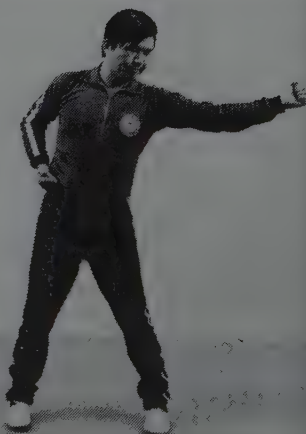
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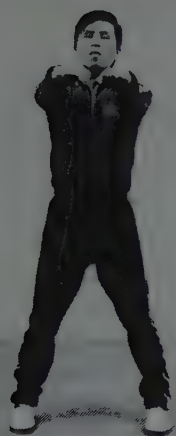
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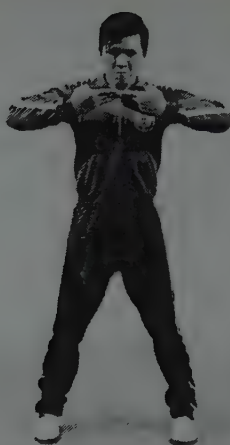
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The Internal Systems

T'ien Shan P'ai incorporates internal techniques and attitudes common to all three internal systems—concerted breathing; the use of ch'i and complementary action and reaction to stimuli, creating a profound sense of inner and outer harmony (Yin and Yang). In addition, it effectively integrates certain elements peculiar to each individual system. For instance, by becoming well-versed in the yielding principle of Tai Chi Ch'uan, the T'ien Shan P'ai student is able to use an opponent's force to his own advantage, ultimately turning it back on his adversary to throw him off balance. He can execute devastating strikes in a powerful Hsing-I attack yet his basic footwork, drawn from Pa Kua, also enables him to circle his opponent, giving him the ability to move in rapidly and strike from any angle.

Although all three internal systems are briefly discussed here, as a rule, only Tai Chi Ch'uan is taught to beginning students. The basic intricacies of Hsing-I and Pa Kua are usually reserved for senior students and instructors.

Tai Chi Ch'uan

The Taoist boxer Chang San-feng of Wu-tang Shan in Kiangsi reputedly developed the first concrete form of Chinese internal boxing. His theories, derived from the concept of Yin and Yang, concerned using subtle changes rather than overt ones to ward off disaster and defeat opponents. According to legend, the inspiration for his theories came from watching two animals, a snake and a crow, do battle:

Attacking powerfully with his beak, the crow attempted to pierce the snake's skin. The snake, however, avoided each of the bird's advances simply by moving, very slightly, only the besieged section of her long body. Her movements, although minimal, were enough to make the crow miss and the bird succeeded only in hitting bare, unyielding rock. After half an hour of repeated pecking at the stony ground, the crow, bleeding at the beak, appeared on the verge of physical collapse. The snake, on the other hand, showed no signs of exertion. Pausing a moment to focus what remained of his strength, the bird eyed the snake furiously. In a final, frenzied effort, he rose into the air and dove

down, aiming himself directly at the reptile. The snake, calmly evading the bird's last, raging attack, pulled her head back and, with cool precision, bit off the silly bird's neck.

Greatly impressed with the snake's response to the crow's attack, Chang was also cognizant of the episode's allegorical relationship to the theory of Yin and Yang and the *Book of Changes*. Keeping these in mind and using his knowledge of Shaolin boxing skills as a technical point of departure, he is said to have developed a form of soft boxing called Tai Chi Ch'uan.

In addition to Chang, many others have contributed to the development of the art. Han Kung-yueh, Ch'eng Ling-hsi and Ch'eng Mi of the Liang Dynasty are said to have practiced forms of soft boxing resembling Tai Chi Ch'uan. Later, Li Tao-tzu and Hsu Hsuan-p'ing of the T'ang Dynasty were also proponents of the art. In more recent times, Tai Chi boxing was advanced largely through the efforts of the Ch'en family at Ch'en Chia K'ou in Honan. Still, however diverse many Tai Chi boxers proclaim their teachings, their underlying principles are all generally based on the same set of theories and concepts.

According to the philosophy presented in the *Book of Changes*, (*I Ching*), the entire universe exists totally as a phenomenon of infinity that has boundaries and limitations neither within nor without. Comprising this infinity are both the positive and negative forces of the universe. All things moving, in action, are the positive forces—the Yang. All things in repose, static, are the negative forces—the Yin. The perpetual flux between Yin and Yang, the complementary alternation of movement and repose, their constant flow into and out of each other, creates all beings and brings about all circumstances. This impression of an infinite universe, standing prior to, companions with and following after all that exists, engenders a conception of "The Absolute." The term *Tai Chi*, taken from the *Book of Changes*, means The Absolute and the form of soft boxing based on this theory of The Absolute is called Tai Chi Ch'uan. It incorporates general principles of flux and complementary yielding and unyielding into a system of martial arts.

The advanced T'ien Shan P'ai student practices Tai Chi Ch'uan to develop the timing, control and release of power necessary for effective self-defense. His skills in this respect are sharpened to where he can execute masterful strikes and blocks from an initiation point only one inch away from the target while

expending only a minimum of energy. The techniques and methods which give rise to this sort of gentle yet effective control are central to this discussion.

T'ien Shan P'ai places particular emphasis on the Yang style of Tai Chi Ch'uan which is characterized by long, reaching movements. The predominance of such movements indicates the influence of northern systems but, more importantly, coincides with T'ien Shan P'ai's preference for long-range techniques over short-range ones.

The predilection for long, fluid movements inherent in the Yang style of Tai Chi Ch'uan is clearly presented in its four most essential actions—*p'eng*, *lu*, *chi* and *an*. These appear repeatedly throughout Tai Chi Ch'uan exercises and are primary elements in T'ien Shan P'ai's assimilation of Tai Chi Ch'uan. In each action, the strength begins in the feet, builds up through the legs and torso and, shooting out from the arms and fingers, uses the opponent's own energy to help defeat him (as with the snake and the crow).

While the T'ien Shan P'ai student concentrates primarily on the martial aspects of Tai Chi Ch'uan, the system also provides him with a number of secondary benefits. Studies indicate that Tai Chi Ch'uan helps regulate breathing, improves blood circulation, relaxes muscles and joints, normalizes blood pressure and encourages natural stomach and intestinal processes. Generally speaking, it helps maintain the body's organic functions successfully and works to prolong life. It is even reputed to be a cure for diseases. One story tells of the 1910 tuberculosis epidemic at the University of Peking: A physical education instructor there, proficient in Tai Chi Ch'uan, supposedly led a number of the afflicted students in some Tai Chi exercises. These exercises were performed with religious regularity and, after a time, or so the story goes, most of the stricken were cured. Whether Tai Chi Ch'uan alone was responsible for the recovery of these students is debatable. However, its beneficial qualities in terms of overall health and fitness are not.

P'eng means warding off. This upward movement of the hands utilizes the opponent's own momentum and sense of balance. It aims at leading his center of gravity upward, thus "warding off" the blow by redirecting its force and destroying the stability essential to the opponent's effective self-defense.



Lu means rolling back. As with the p'eng action, it works to lead the opponent's center of gravity. However, instead of leading the center of gravity upward, it leads it outward, "rolling it back." The net result remains the same—redirect the force of the opponent's blow and thus destroy his stability and sense of balance.



Chi means pressing. It aims to catch the opponent off balance, "pressing" him gently to increase the momentum of his stumble into instability. The chi action does not use brute force against an unyielding object but instead, works to encourage an already existing condition—the opponent's movement off balance.





An means pushing. Very similar to chi, it also aims to catch the opponent when he loses his balance, encouraging the momentum of this loss of stability. However, while the Chi action is executed with a gentle pressing of the forearms, the an action uses an emphatic shove with both hands.

TAI CHI CH'UAN EXERCISES

The *tui shou* or "pushing hand" practice, consisting of solo, duet and free-hand exercises, exemplifies the type of Tai Chi Ch'uan training used in T'ien Shan P'ai. Specifically, *tui shou* focuses on the following "pushing hands" operations: first, the "sticky" or "adhering" operation intended to distract the opponent; second, the "shaking" or "jolting" operation intended to decentralize and sidetrack the opponent's strength, confounding his expectations and keeping him off balance; and third, the finishing operation intended to throw him out, bring him down or fatally injure him. In general terms, the pushing hand practice works toward developing a keen sense of timing, balance and placement. It is designed to sharpen the student's sensitivity, enabling him to anticipate his opponent's actions, guide them and, ultimately, direct him off balance.

It is important that the student master both the single-hand and two-handed forms of *tui shou*. In all cases, he should concentrate on fine hand movements and natural, soft turns of the waist, keeping his stance fixed throughout the initial stages of his training. Only when he becomes proficient in executing the *tui shou* should his stances within the exercise vary.

Also, in addition to considering elements such as breath control (*ch'i*), motion and balance, the student engaged in practicing the *tui shou* exercise, or any exercise for that matter, should pay particular attention to his posture. During practice, his shoulders and elbows should be loose and flexible; his waist should turn easily. He should be relaxed, not tense or rigid, but his whole body should be kept erect, his coccyx held back. Full concentration of the mind is necessary.

After elementary exercises such as tui shou have been perfected, the student progresses to exercises similar to *ta lu*. *Ta lu* is a more advanced form of "sticking" designed to increase the sensitivity of one's hands. It uses complex techniques and footwork and should be attempted only when the basic exercises have been mastered. Its underlying concepts, however, coincide with those of the easier exercises.

NOTE: Detailed explanations of the tui shou and *ta lu* exercises are not given here. Rather, this entire discussion is intended only to give the reader a sense of Tai Chi Ch'uan essential to understanding T'ien Shan P'ai. The same is true of the Hsing-I and Pa Kua discussions.

In the **single hand form of tui shou**, the student pushes his adversary with one hand. The adversary, in turn, yields to the oncoming strike by turning at the waist and returns the push with a forward movement of his hand. His opponent (the student) likewise yields and returns the strike, etcetera. Both partners maintain contact with each other's wrists at all times. Their stances remain fixed throughout the pushing.



In the **two-handed form of tui shou**, the exercise itself is more complicated but the underlying principles remain the same: each partner alternately yields to the pushing strike of his opponent, keeping his waist flexible and his stance fixed. If a partner fails to yield (that is, if he attempts to use force against his opponent's force), he will be caught off balance and uprooted.





The pull-down technique of **ta lu** is used in some of the more advanced Tai Chi Ch'uan exercises.



The **lou hsih au pu** (brush knee and twist step) and the **she shen hsia shih** (snake creeps down) movements typify the grace and fluidity of Tai Chi Ch'uan.



Hsing-i and Pa Kua

Hsing-I and Pa Kua are the other two internal systems taught as part of T'ien Shan P'ai. Reputed for its directness in technique and philosophy, the economy and power of Hsing-I moves, allowed by its footwork, make it a favorite of the strong, powerful man. At the other end of the spectrum, the intricacies and delicateness of Pa Kua, the blinding speed of its circling action allow the smaller fighter to use an apparent weakness to his own advantage, often enabling him to overcome the larger, more powerful man. The celebrated footwork of both Hsing-I and Pa Kua—where the straight line of the former complements the circling of the latter—the balance, the timing and the speed they help develop make these systems invaluable to the training of the senior T'ien Shan P'ai student.

HSING-I

According to boxing legends, Hsing-I was first created by the Chinese military hero Yueh Fei during the Sung Dynasty (960—1280 A.D.). As a result, some call it Yueh Fei Ch'uan. The credibility of these legends, however, is open to question and other sources indicate that the boxer Chi Lung-feng and the alchemist Chung-nan Shan also made major contributions to the development of this particular internal system. Eventually, under the influence of masters such as Ma Hsueh-li (initiator of the Honan school) and Tai Lung-pang (of the Shan-hsi/Hopei school), Hsing-I evolved into the forms known and taught today. It is interesting to note that Tai Lung-pang and Ma Hsueh-li both taught *Pa Shih (Eight Styles)*, Tai Lung-pang in the north, Ma Hsueh-li in the south. However, Tai's Pa Shih evidences strong elements of Wu-hsing Ch'uan (see below) and Shih-Erh while Ma's style emphasizes forms reflecting the *ying* (eagle) and *hsiung* (bear) operations of Shih-erh Hsing Ch'uan alone.

As a martial art, Hsing-I stresses direct, powerful attacks, placing much emphasis on vertical strength and use of the fist (rather than the open palm, as in Pa Kua). It encourages a graceful manner of delivery and necessitates a solid understanding of the rhythm and harmony involved in the complementary relationships of hard and soft; substantial and insubstantial (Yin and Yang). From this understanding, the Hsing-I fighter derives effective tactics of offense and defense and the strength needed to

implement his strategy. He also learns principles designed to help him maintain a steady, well-balanced foothold—whether engaged in offensive or defensive moves, his motto is “Forty percent of my weight in the front; sixty percent to the rear.” In addition, Hsing-I’s encompassing of a diverse assortment of techniques—including long- and short-reach ones—engenders in its practitioners the ability to deal with a wide range of situations. As with the other internal systems, Hsing-I also provides an excellent means of physical exercise and life cultivation.

According to ancient Chinese philosophy, the permutations of five primary elements—metal, water, wood, fire and earth—bring about all life and death, rise and fall. This concept forms the theoretical foundation for Hsing-I. Hsing-I’s five most basic movements, collectively termed *Wu-hsing (Five Elements) Ch’uan*, each represents one of the primary elements: *p’i* (splitting) symbolizes metal; *ts’uan* (drilling) symbolizes water; *p’eng* (crushing) symbolizes wood; *p’ao* (pounding) symbolizes fire; and *heng* (crossing) symbolizes earth. As the translations of these names suggest, they are movements of force and directness. Unlike Tai Chi Ch’uan, Hsing-I is not an art of pervasive yielding and unyielding.

Part of the five-element philosophical theory is the notion that these elements successively produce and destroy each other in a rigidly defined system of mutual complement and mutual antagonism. Accordingly, the operations of *Wu-hsing Ch’uan* generate (give rise to) or destroy (counter) each other within the framework of this system:

Earth (heng) generates Metal (p’i)
 Metal (p’i) generates Water (ts’uan)
 Water (ts’uan) generates Wood (p’eng)
 Wood (p’eng) generates Fire (p’ao)
 Fire (p’ao) generates Earth (heng)

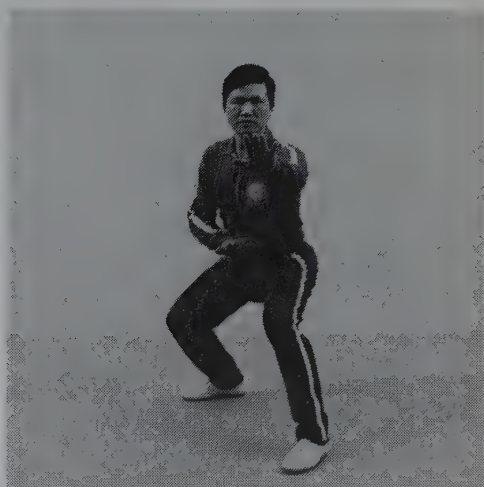
Earth (heng) destroys Water (ts’uan)
 Water (ts’uan) destroys Fire (p’ao)
 Fire (p’ao) destroys Metal (p’i)
 Metal (p’i) destroys Wood (p’eng)
 Wood (p’eng) destroys Earth (heng)

In the *Lien-huan (linking) Ch’uan*, all five *Wu-hsing Ch’uan*

operations are consolidated into a series of thirteen actions (including initial and ending postures) that are obviously studied only after the elementary rudiments of p'i, ts'uan, p'eng, p'ao and heng have been mastered.

Shih-erh Hsing (twelve forms) Ch'uan is an auxiliary to the Wu-hsing Ch'uan. It begins with the premise that each animal in the universe possesses natural gifts or abilities enabling it to survive in its own way. Hsing-I fighters executing Shih-erh Hsing Ch'uan moves imitate these special skills of twelve different animals, incorporating them into a series of twelve boxing operations: *lung* (dragon), *hu* (tiger), *hou* (monkey), *ma* (horse), *kuei* (tortoise), *chi* (chicken), *yao* (sparrow-hawk), *yen* (swallow), *she* (snake), *ko* (pigeon), *ying* (eagle), *hsiung* (bear).

The *Tsa Shih Ch'ui* (mixture boxing) uses techniques from Wu-hsing Ch'uan, its subsidiary Lien-huan Ch'uan and the auxiliary Shih-erh Hsing, consolidating them into forty-four operations. Tsa Shih Ch'ui requires fairly advanced Hsing-I skills and necessitates a proficiency in the three prerequisite forms.



P'i ch'uan and ts'uan ch'uan (splitting and drilling, respectively) are two of the five basic Hsing-I moves. Note the long-reach extension used in both.

PA KUA (EIGHT TRIGRAMS) CH'ANG

Some legends say an anonymous Taoist alchemist at Yu-hau Shan created the internal boxing art of Pa Kua. Others, believing Chang San-feng's development of the internal boxing systems covered not only Tai Chi Ch'uan but Pa Kua also, give him credit for it. Reliable martial arts scholars, however, have repudiated the notion of Chang creating Pa Kua, instead acknowledging boxers such as Tung Hai-Ch'uan as major initiators of the art.

The term Pa Kua, borrowed from the *Book of Changes*, signifies the eight trigrams of traditional Chinese thought. These eight trigrams represent all the phenomena of the universe: *ch'ien* represents heaven or man; *kan* represents water; *ken* represents hardness; *chen* represents quakes or quaking; *sun* represents either southeast, mildness or blandness; *li* represents brightness; *k'un* represents southwest or female; and *tui* represents permeation. The ultimately harmonious interaction of these eight trigrams and their complementary relationship to each other form the philosophical basis for Pa Kua.

Ancient Chinese theologians, viewing the human body as a microcosm of the universe, also extended this "eight trigram" concept of harmonious interaction to anatomical parts: the head corresponds to *ch'ien*; the ears correspond to *kan*; the hands correspond to *ken*; the feet correspond to *chen*; the buttocks correspond to *sun*; the eyes correspond to *li*; the abdomen corresponds to *k'un* and the mouth corresponds to *tui*. These eight anatomical trigrams work together in harmony to form an active, functioning human being.

In Pa Kua boxing, the eight anatomical trigrams are preserved; however, their designations do not necessarily coincide with those of classical Chinese philosophy. The Pa Kua designations run as follows: the head corresponds to *ch'ien*; the kidneys correspond to *kan*; the neck corresponds to *ken*; the left side of the abdomen corresponds to *chen*; the area from the first segment of the coccyx to the seventh disc of the spine corresponds to *sun*; the head again corresponds to *li*; the middle section of the abdomen corresponds to *k'un* and the right side of the abdomen corresponds to *tui*. These are the eight trigrams of the head and torso. The extremities—the arms and the legs—also form eight trigrams: each arm is divided at the elbow into two sections; each leg is divided at the knee into two sections, totaling eight sections or eight trigrams altogether.

The importance of the "eight trigram" configuration becomes more apparent when one studies Pa Kua exercises such as *Walking the Circle*, the *Single Palm Change* and *Hsia Ch'uan Chang*. Each involves four students. The movements of their eight arms signify the eight trigrams, as do the movements of their eight legs. And, as noted above, each student's anatomy in and of itself reiterates a microcosmic delineation of the eight trigrams. Over and above all, however, the emphasis is on the harmonious action and interaction of these eight points in the execution of particular martial arts forms.

In four-person exercises such as those noted above, the students perform the eight basic changes in a combination of sixty-four operations (eight times eight equals sixty-four). This type of group practice encourages (1) discipline and control as regards the student's own actions, (2) an awareness of and sensitivity to the actions of the others in the group and (3) the ability to coordinate one's own actions with those of the others in the group, complementing their actions with your own and letting their actions complement yours. (Again, the emphasis is on complement and harmony of the eight trigrams.)

More importantly, however, participants in these exercises learn to move in a circle, developing balance, proper footwork, coordination and a feel for the body (kinesthetic perception). This circular pattern of movement, characteristic of Pa Kua, engenders in the student the ability to avoid his adversary's thrust by keeping on the move and out of range and to attack from any angle by moving in behind his opponent.

As with the other internal systems, Pa Kua pays particular attention to proper breathing and, like Tai Chi Ch'uan, frowns on the use of brute force. The beginner often violates both precepts but these serious mistakes are emphatically discouraged. Strenuous, unnatural breathing during exercise produces adverse air currents within the body. These result in internal damage, causing disharmony and imbalance during the period of actual physical exertion. In conjunction with this, by bulging his chest out and drawing in his abdomen, the beginner facilitates the rise of adverse air within his system. This makes impossible the essential sinking of air to the navel (tan-tien), thus again causing disharmony and imbalance. Also, the use of brute force and physical strain not only wastes precious energy but causes stagnation of the blood and air within the body. The end result is serious illness.



Walking the Circle



Single Palm Change



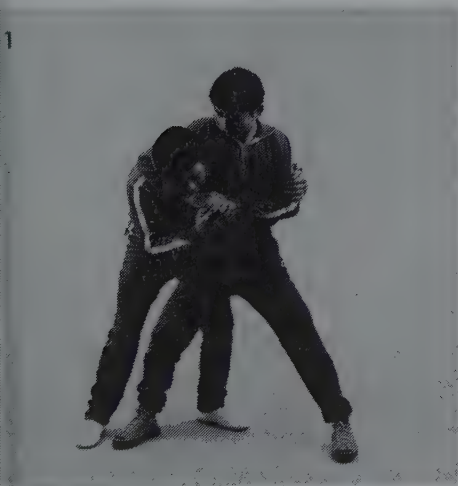
Hsia Ch'uan Chang

Ch'in-Na

In addition to both external and internal systems, T'ien Shan P'ai integrates the art of Ch'in-Na, a set of 72 techniques for grasping or seizing an opponent. Also called "sinew-dividing art," "bone-twisting art," and "throw-fall art," Ch'in-Na also includes the counteractions for each of these 72 techniques. The value of the T'ien Shan P'ai fighter's mastery of these formidable grappling techniques has been proven repeatedly in numerous bouts.

The following four techniques exemplify the kinds of grappling moves taught to T'ien Shan P'ai novices. They also make readily apparent Ch'in-Na's extensive use of pressure points—the Ch'in-Na fighter often brings his opponent down by exerting a steady, excruciating pressure on the hands, wrists, arms or neck of his adversary's body.

As with all Ch'in-Na exercises, the practice should be performed alternately with both hands. The student should be particularly careful during these sessions to apply only enough pressure to bring his opponent down. Too much force could easily cause injury.



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TECHNIQUE "A"

(1) In this situation, by hooking his right arm around your neck and clasping his hands together to increase the pressure exerted, your opponent (the figure on the right) traps your head against his side in a head lock. (2) To counter, reach up behind and around his neck with your left hand, bring your right hand up in front and clasp both hands together. Straighten up forcefully to break his hold and, with your adversary's head now trapped against your left shoulder, apply pressure (i.e., squeeze) to subjugate him.

TECHNIQUE "B"

(1) Both partners begin by facing each other. The opponent (in this case, the figure on the right) grabs your right wrist with his right hand. (2) With your left hand, trap his right hand against your right arm. The fingers of your left hand should be on top, over his hand. Your thumb should be pointed toward the floor and hooked around your wrist. (3) Stepping back with your right foot, bring both your hands and your opponent's right (which is held tightly under your left) to your right side. This movement should pull your adversary forward and slightly off balance. (4) By moving backward with your right foot, you avoid any counterattack from your opponent's unencumbered left hand. (5) Curl your right hand over your adversary's wrist and, still holding on to his hand with your left, (6) turn back to face him (remember to keep your feet stationary). As you do so, bend his arm at the elbow by pulling with your right hand. (7) Bend forward slightly at the waist, applying pressure as you twist his wrist with the fingers of your right hand. (8) Follow through with this action, continuing the pressure until your opponent is taken down to the floor.

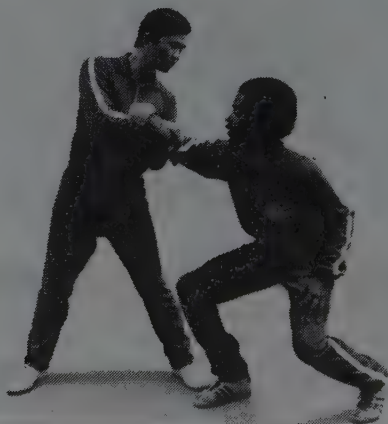
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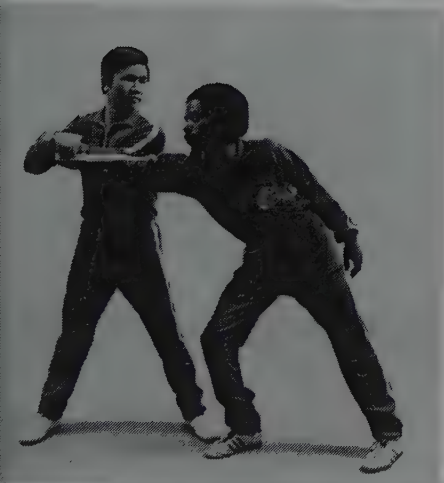
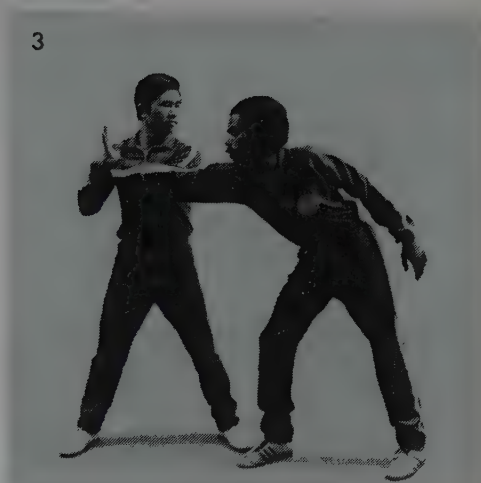


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TECHNIQUE "C"

(1) Both partners begin by facing each other. Your opponent (in this instance, the figure on the left) grabs your right wrist with his left hand. (2) Using your left hand, trap his hand against your right arm. Your fingers should be on top of his hand, your thumb hooked underneath around the inside of your wrist. (3) Now, with your opponent's left hand held tightly under yours, raise your right arm in a circular, counterclockwise motion, bringing your right hand up and to the outside of your adversary's wrist. This movement should push your opponent's wrist back toward

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him in an unnatural, uncomfortable angle. (4) From this outside position, wrap your fingers around your adversary's left wrist, placing your entire hand over the top of his forearm. Your fingers should be pointing toward the floor. (5) Push your opponent's forearm back toward him, bending it at the elbow by applying pressure with the fingers of both hands. Lock your elbows. As you push, remember to keep his wrist in that awkward, painful position. (6) At this point, a slight additional pressure on his wrist should bring him down.

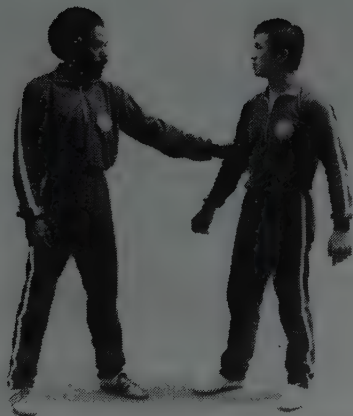
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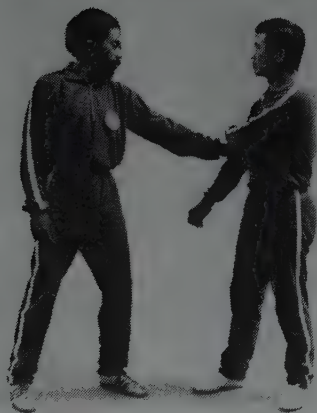
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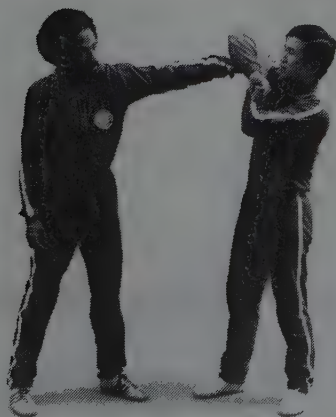
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TECHNIQUE "D"

(1) Both partners begin by facing each other. With his left hand, your opponent (in this instance, the figure on the left) grabs your right arm just above the elbow. (2) Trap his hand against your arm with your left hand, placing your fingers over the top of his hand and hooking your thumb around the inside of your upper arm. (3) Bend your right arm at the

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elbow, slip it up and to the outside and clamp your forearm over your adversary's wrist. As you do so, bring this arm up and to the outside in a circular motion to painfully twist your opponent's wrist backward. (4) Now, with your elbow, exert a strong, steady, downward pressure on his wrist. (5) Continued pressure will bring him down.

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CH'IN-NA AGAINST WEAPONS

The following three techniques are representative of Ch'in-Na's defense against weapons attacks. As with Ch'in-Na techniques for unarmed combat, these movements utilize exertion of a steady pressure to bring an adversary down.

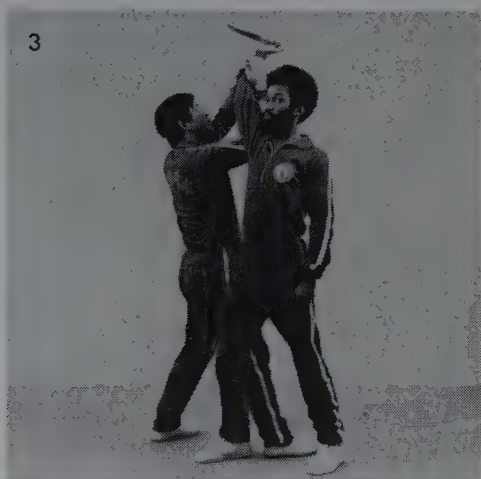


DEFENSE AGAINST AN OVERHAND KNIFE STAB

(1) To counter an opponent's attack with a right overhand knife stab, (2) step forward with your left foot, bending at the knee, as you block your opponent's right forearm from below with your left hand. Remember to keep your right leg straight, your right knee locked. Do not remove your left hand from its position on your opponent's forearm. (3)



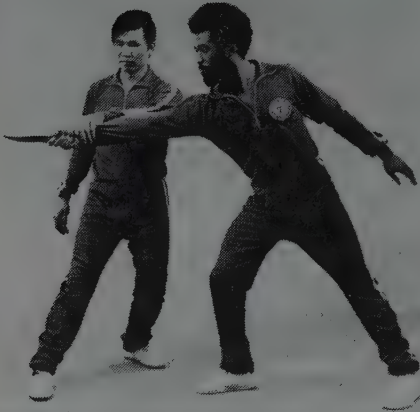
Now, step forward with your right foot, placing it behind your adversary's right leg. Simultaneously, slip your right hand behind and around his right forearm, getting a good grip on it to throw him off balance. (4) Take your adversary down by exerting the combined pressure of both your hands. Use your right leg as a fulcrum to help push him over.



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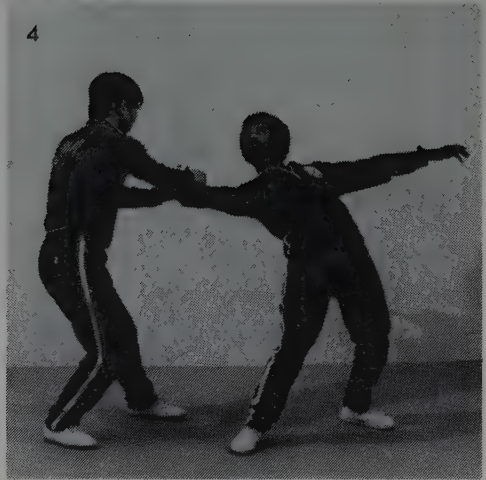
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DEFENSE AGAINST A THRUSTING ACTION TO THE MID-SECTION

(1) To defend your mid-section from an opponent's right knife thrust, (2) step back with your left foot to an outside position. Simultaneously, grab your opponent's right wrist—first with a left overhand, then (3) with a right underhand, using both your hands to sweep his right hand (and the knife) upward. (4) Turn counterclockwise ninety degrees, shifting your weight to your right

foot, and assume a **hsu bu** or cat stance. Use your hold on your adversary's right forearm to bend his elbow into a ninety-degree angle and twist his entire arm to your left. This movement should swing him backward and off balance. (5) Pressure applied to his right wrist now will cause him to drop his weapon and fall backwards to the ground.





GROUND DEFENSE AGAINST A SLASHING ACTION

(1) When confronted with an adversary's right slashing action from the outside, (2) drop to the ground on your right side, leading with both hands to break the fall. (3) Extend your legs, placing your right foot behind your opponent's right foot

and (4) your left foot against the front of his right knee. (5) Now, apply pressure to his right knee with your left foot. Simultaneously, use your right foot to sweep his right leg out from under him, causing him to lose his balance, and bring him down.

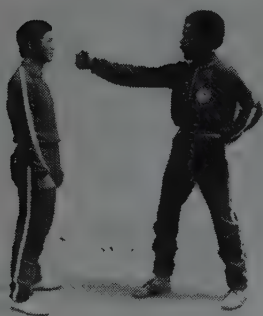


Wrestling (Shuai Chueh)

Another Chinese grappling art incorporated into T'ien Shan P'ai is wrestling, called *shuai chueh* or *ti chueh* (butting with horns). In practical application, it favors overcoming hard techniques with soft ones, utilizing the opponent's own strength to help defeat him. Achievement in wrestling, as in the other Chinese martial arts, requires constant and conscientious practice along with the guidance of a competent teacher.

The two techniques presented here are representative of the wrestling applications taught by T'ien Shan P'ai.

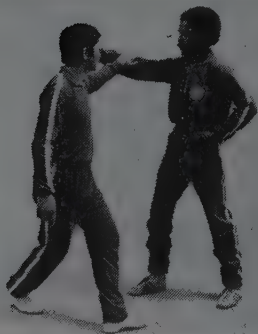
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TECHNIQUE "A"

(1) When confronted by an opponent's right punch, (2) step to the inside with your left foot, crossing it over your right as you do so. Simultaneously, use your left hand to block his on-coming blow. (3) On completing the block, do not remove your left hand from your adversary's right arm but slide it forward to get a good grip on his right wrist. Now, pivot counterclockwise 180 degrees on your left foot, bringing yourself to an inside position against your opponent—your right foot should be placed to the right of your opponent's right foot, your right hip against his body. Slide your right hand under and around his left arm—

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pit, tightly grabbing his left shoulder. (4) Using your left hand to pull down on his right arm and your right arm to push up on his left side, begin raising your right hip and rotating downward at the waist in a clockwise movement. (5) Straighten your legs, locking them at the knees, and continue the downward rotation of your torso. Using your right hip as a fulcrum, increase the pressure exerted by your arms and flip your adversary over to bring him down. (6) For control, maintain your left handed hold on his right arm and complete the action by striking to his face or solar plexus with your right.



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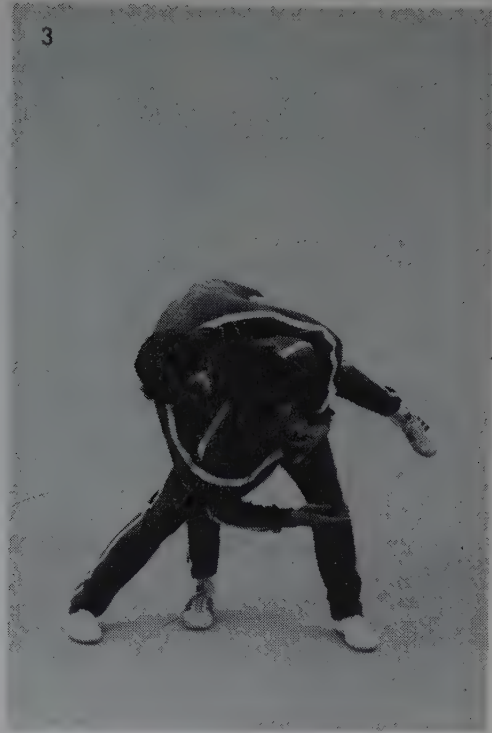


TECHNIQUE "B"

(1) When an opponent grabs you from behind, pinning only your shoulders and not your arms, use the back of your head to deliver a hard blow to his nose. (2) Then, grab his right wrist with your left hand. Simultaneously, step back and to the side with your right foot and bend forward at the waist, bringing your

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adversary forward with you. Begin rotating your hips and shoulders in a clockwise movement (lowering your right hip and shoulder, raising your left). (3) Continue this rotation in a swift, centrifugal action. (4) Forcefully following through with the rotation will bring your opponent down.

Weaponry

Although weapons techniques are not presented in this text, the T'ien Shan P'ai curriculum includes the use of both long and short weapons such as swords, knives, broad knives, hatchets, halberds, lances, spears, iron-pointed spears, sleeve knives, sleeve darts, sticks, rods, string-controlled balls, sling-shots and the like. Master Wang Jyne Jen, founder of the school, was himself unparalleled in the use of the twin broad sword.

These weapons may be characterized as either hard or soft. Hard weapons, such as swords, short and long staffs and spears, are rigid, having no innate structural flexibility. Soft weapons, on the other hand, include the nine-sectioned whip, the steel whip, string-controlled balls and the three-sectioned cudgel. These bend and possess an intentional structural pliability.

To insure maximum efficiency with each weapon, the hard instruments should be used in practice as though they were soft and the soft instruments should be used as though they were hard: in all Yin there is some Yang; and in all Yang, some Yin.

The weapons shown exemplify the type used in T'ien Shan P'ai instruction.



Kuan Tao



Straight Sword (Chien)

Spear (Ch'iang)



Broad Sword (Tao)



Short Staff



Long Staff





Steel Whip



String-Controlled Steel Ball



Tiger-Tail Three-Section Cudgel

**SOME WEAPONRY
APPLICATIONS**

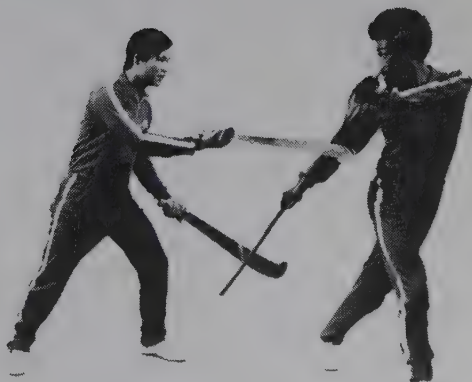
Short Staff, Two-Person Set



Broad Sword, Two-Person Set



**Spear Vs. Double Nine-Ring Sword
(Chiu Huan Tao)**



PART

III

As discussed in Part II, T'ien Shan P'ai is an eclectic school, drawing its essential elements from a varied and diverse range of martial arts systems. The student who understands these elements and masters their physical application becomes an impressive fighter and a formidable opponent. His actions defy predictions based on the dictums of one particular system because his overall training integrates many theories of change, fluidity and efficient conservation of energy.

Thus far, discussion has focused on each of the separate systems integrated into T'ien Shan P'ai instruction, not on the net result of this integration. Part III of this text will deal with this result—the physical realities and applications of T'ien Shan P'ai.

Basic Exercises

Conditioning exercises prepare the body for the physical executions required by T'ien Shan P'ai. Their importance to the T'ien Shan P'ai student, then, cannot be over-emphasized.

Basically, these exercises may be divided into two groups. The first group of exercises concentrates on developing flexibility of the muscles and joints. They serve as an "oiling" process, like a "lube" job with a car. If the student's muscles and joints are to function easily and effectively during practice and, indeed, throughout his life, they must be well "oiled" or adequately loosened before undertaking any strenuous activity.

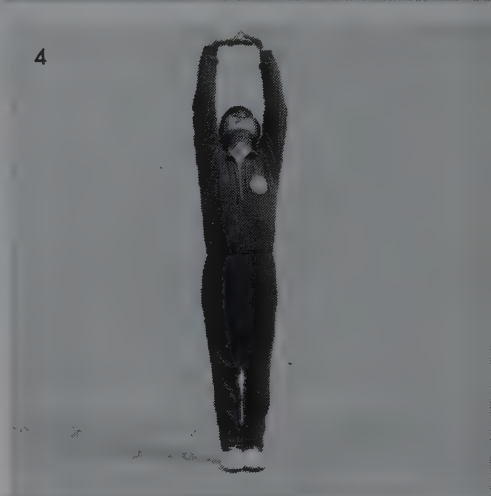
The second group of conditioning exercises helps develop muscle tone, muscular strength, power and endurance, often using the extended maintenance of a fairly difficult posture to build up this strength and endurance. Exercises performed in a prolonged ma bu stance, for instance, exemplify this type of training. Ultimately, the student should be able to breeze through thirty uninterrupted minutes of such exercise and to accompany it with hand strikes performed about one hundred times a minute.

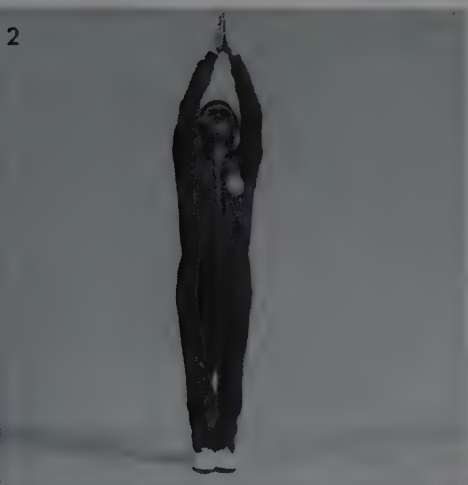
WARMING-UP EXERCISES

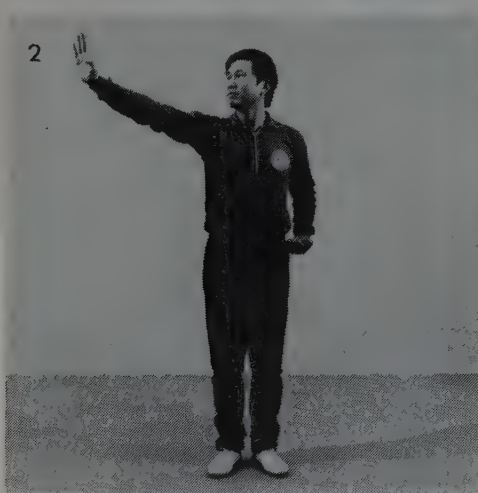
The series of ten "warming-up" exercises presented here are part of the group devoted to loosening and "oiling." They are standard procedure for every T'ien Shan P'ai student and should be executed prior to all practice sessions. The student should run through them fully and slowly and, although they are not in and of themselves stretching exercises, the muscles should be stretched as much as possible to prepare for the stretching routines. The student should also pay particular attention to moving in a relaxed manner, coordinating his breathing with his motions as much as possible.

WARMING-UP EXERCISE I

(1) Assume the starting position by standing erect, feet together, hands and arms along your sides, shoulders back, eyes forward. (2) Extend both arms, hands open, above your head and bring your palms together. (3) Pull your hands, palms still together, straight down in front of your chest. (4) Now, interlock the fingers of both hands and push upward, ending with your palms facing the ceiling. Pull your hands down to your sides and repeat the movements of nos. 2, 3 and 4 an additional two times, making a total of three times in all. (5) From the position high above your head, swoop your interlocked hands, palms outward, down and around, rotating them 360 degrees in a counterclockwise movement. Lean forward, turning your torso, to accommodate the movement. Repeat this rotation three times, (6) Then, rotate your arms three times in a 360-degree clockwise movement. In both cases, as your hands go up, down and around, stretch your palms as high above your head and as close to the ground as possible. (7) With your hands still intertwined, bend over, using your palms to touch the floor in front of you, (8) to your right and (9) to your left. To end the exercise, touch the floor in front of you. Then, stand erect, stretching your hands above your head as shown in no. 2.





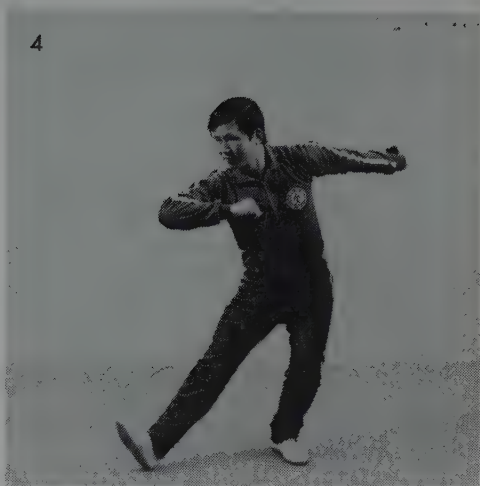


WARMING-UP EXERCISE II

(1) Begin by standing erect, feet only slightly apart. Clench your left fist, palm toward the ceiling, against your left hip. With an upward sweep, bring your right hand in front of you in a circular, clockwise motion. (2) Continue this movement, swinging your arm out to the right side. Straighten your elbow as you do so. (3) As your right arm comes down to a position in front of your mid-section, begin an upward sweep with your left hand, swinging it out to the left side and in front of you in a circular, clockwise motion. (4) "Sit" on your left leg by resting most of your weight on it and bending a little at the knee. Extend your right foot out to the right side, placing only your

heel on the floor (pull the rest of the foot up). Bend slightly at the waist to lean over your right leg. Simultaneously, extend your left arm behind you, forming a "crane's beak" with your hand. Point your fingers to the right. Clench your right fist and pull it toward your chest, leading forward with your right elbow. (5) Using your left arm as a lever, bend forward to touch the toes of your right foot with your right elbow. Straighten up and repeat the sequence using your left elbow to touch the toes of your left foot. Complete the exercise by alternately touching the toes of each foot ten times as shown here.

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WARMING-UP EXERCISE III

(1) Begin in a ma bu stance, hands on your knees. (2) Slowly bend your left knee, going down as far as possible. Straighten your right leg and lock your right knee as you do so. Keep both feet stationary and flat on the floor throughout. (For variation, however, especially on the beginner's part, keep only the heel of the outstretched foot on the floor.) (3) Return to the ma bu stance and (4) bend your right knee, going down as far as possible. Again, keep both feet stationary and flat on the floor, straightening your left leg and locking your left knee as you go down. Alternate bending your right and left knees, going down a total of ten times on each.

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WARMING-UP EXERCISE IV

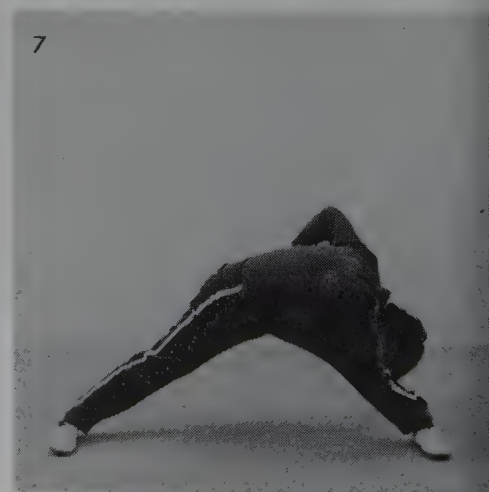
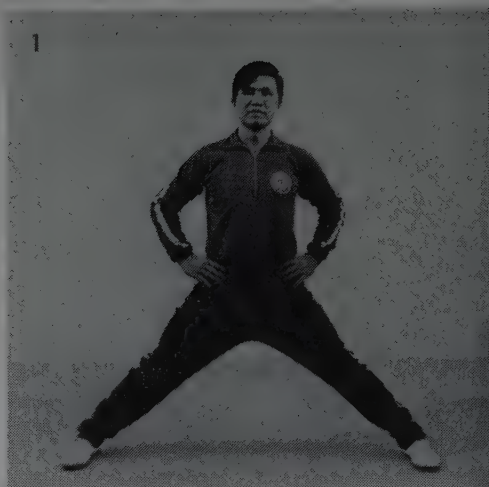
(1) From a left foot forward kung bu stance, step back as far as possible with the toes of your right foot. Hold your hands on your hips. (2) Now, bend down on your left knee until your slightly bent right knee almost touches the floor. Remember to keep your feet stationary. Repeat this bending movement twenty times. Then, assume a right foot forward kung bu stance, and bend down on your right knee until your slightly bent left knee almost touches the floor. Again, remember to keep your feet stationary. Repeat this bending movement twenty times to complete the exercise.

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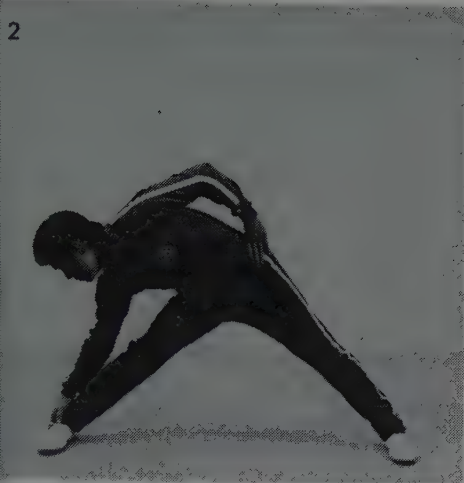


WARMING-UP EXERCISE V

(1) Begin in an upright position, feet spread about two shoulder-widths apart, hands on your hips. Remember to keep your knees locked throughout the exercise. (2) Bend at the waist, leaning to the right, and slide your right hand down the outside of your right leg to touch your foot. Keep your left hand on your left hip. (3-4) Sweep your right hand to your left foot in a wide, circular movement across the floor. Then, bring it back to its point of origin on your right hip. Twist your torso to accommodate the sweep of your hand. Now, slide your left hand down the outside of your left leg, sweep it across the floor to touch your right foot and bring it back to your left hip. Alternate using your right and left hands until each has swept across the floor five times. (5) Then, with both hands on your hips, touch the floor in front of you with your head three times. (6) Continue bending at the waist. Again, slide your right hand down the outside of your right leg and sweep it across the floor in a wide circle. However, instead of touching your left foot, grab the outside of your left ankle and (7) touch your left knee with your head three times. As before, keep your left hand on your left hip. To complete the exercise, slide your left hand down the outside of your left leg, sweep it across the floor, grabbing the outside of your right ankle, and (8) touch your right knee with your head three times.



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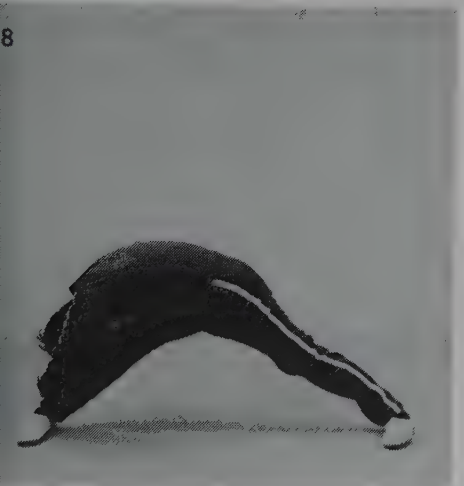
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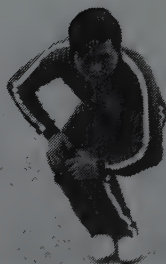
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WARMING-UP EXERCISE VI

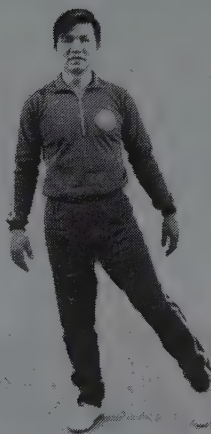
(1) Bend over to place your hands on your knees, keeping your feet together and your legs straight. (2) Now, bend your knees, moving them laterally in a clockwise circle. (3) Then, move them laterally in a counterclockwise circle. (4) Straighten up to stand erect, hands on your hips.

Loosen the toes and ankles of your right foot by circling it on the floor to your side. Do the same with your left foot. (5) Repeat circling first your right foot, then your left. At the same time, however, hold your arms out slightly and shake your fingers.

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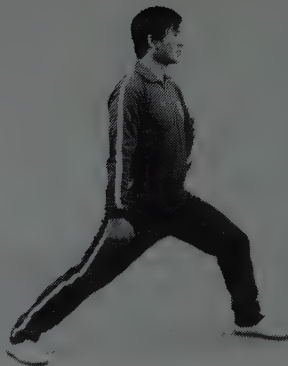


WARMING-UP EXERCISE VII

(1) Assume a left foot forward kung bu stance, left hand on your left hip, right arm at your side, elbow straight, fist clenched. (2) Swing your right fist forward, up and (3) backward in a relaxed circular motion. Change stances, assuming a right foot forward kung bu, right hand on your right hip, left arm at your side. Swing your left fist forward, up and backward in a relaxed circular motion. (4-5) Assume an upright, standing position, legs straight, feet about one shoulder-width apart. Repeat the circling of your arms. Move them simultaneously, however, and in opposite directions, swinging your left arm forward and your right arm back. Then, reverse directions, swinging your left arm back and your right arm forward. (6) Now, circle both arms upward and backward three times, crossing them in front of you each time. During the third swing, (7) bend backwards at the waist and extend your arms, fists clenched, out to your sides. Let your head drop back also. Hold this position for a few seconds. (8) Then, resume your upright position and circle both your arms downward and back three times, again crossing them in front of you. During the third swing, bend forward at the waist, head down, arms extended up toward the ceiling. Hold this position for a few seconds. To complete the exercise, repeat the movements shown in nos. 6 through 8 an additional two times.

NOTE: Nos. 6 through 8 are shot from different camera angles. They do not indicate that the demonstrator has changed directions.

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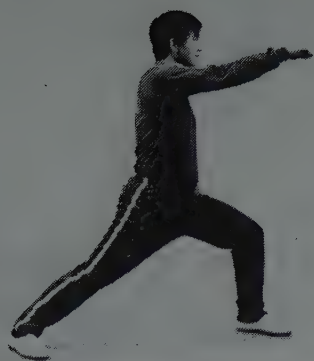
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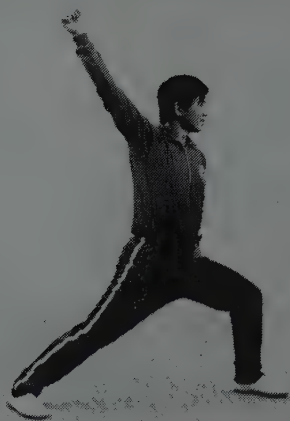
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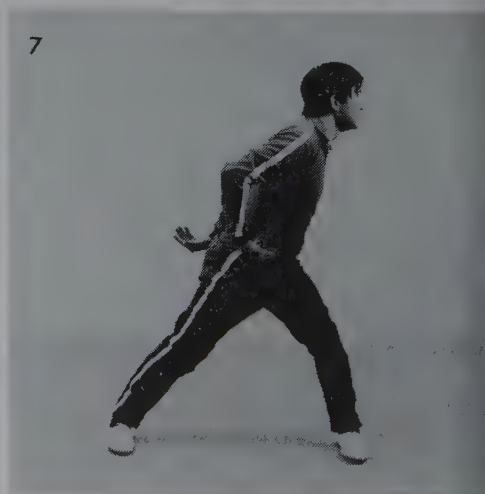
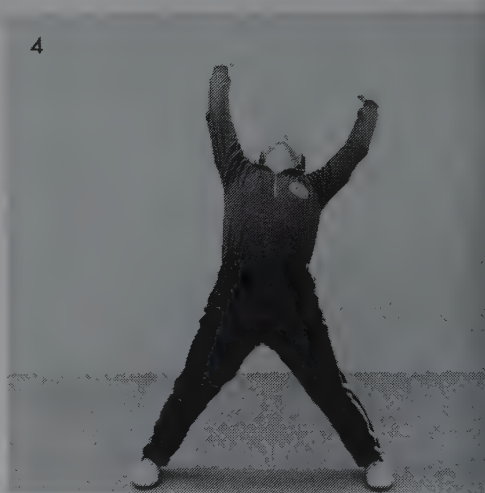


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WARMING-UP EXERCISE VIII

(1) Begin in a standing position, legs straight, feet spread about two shoulder-widths apart. Keep your feet stationary but turn your body to the right. Extend both arms straight out to that side, hands open, palms outward, fingers toward the ceiling. (2-4) Using your waist as a pivot, outline a 360-degree clockwise sweep with your extended hands: drop them down to the floor, bring them up to your left and raise them high above your head, leaning backward a little as you do so. Let your head and torso, functioning as one unit, turn naturally to accommodate your movements. (5) As you complete the circle and are again facing to your right, pull your right arm down to your side (or behind your back). (6) Sweep your extended left arm down to the floor and up again to your left side. (7) Do not raise it above your head, however, but pull it down to your side. (8) Then, shoot both hands out to your left. Repeat the sequence. However, outline a 360-degree counterclockwise sweep (as opposed to clockwise) and reverse left and right: drop your extended arms down to the floor, bring them up to your right and raise them high above your head. Then, as you complete the circle, pull your left arm down. Sweep only your right arm down to the floor and up again to your right side. Now, shoot both hands out to your right again. To complete the exercise, execute both clockwise and counterclockwise sequences five times each.



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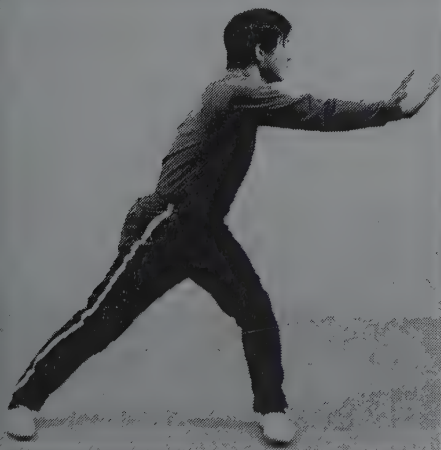
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WARMING-UP EXERCISE IX

(1) Assume a standing position, feet spread about one and one-half shoulder-widths apart, hands on your hips. Bend over backwards as far as possible. (2) Then, removing your hands from your hips, bend forward at the waist and touch the floor with your elbows. Keep your legs straight, knees locked.

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WARMING-UP EXERCISE X

(1) Assume a ma bu stance. Crossing your arms in front of you, rest your right hand on your left knee, your left hand on your right knee. (2-3) Roll your head down and around in a clockwise rotation. Then, roll it down and around in a counterclockwise rotation.

STRETCHING EXERCISES

As with warming-up exercises, stretching techniques are part of the group of movements devoted to developing flexibility of the muscles and joints. The novice should not be discouraged if, at the outset, stretching seems difficult. With consistently diligent, dedicated effort, he will eventually achieve the degree of flexibility required. As a rule of thumb, however, he must practice his set of stretching routines at least three times a day—upon rising, at mid-day and in the evening.

Besides proving beneficial physically, the three stretching techniques presented here are, for obvious reasons, also affectionately regarded by T'ien Shan P'ai students as "three ways to carry on a friendly conversation." However, although each technique shown pictures four participants, only the exercise for stretching the knee joint requires all of them. The leg and hip relaxation exercise actually requires only two participants and the splits need only one.



LEG AND HIP RELAXATION EXERCISES

You and your partner stand side by side but facing in opposite directions. Both your right shoulders are innermost. Put your right hand on your partner's right shoulder as he puts his right hand on yours. Keep your left hand on your left hip. Now, each of you simultaneously swing first your left leg, forward and back. Use your hold on each other's shoulders to help maintain your balance.



THE SPLIT

To execute a split, begin in the natural stance. Gently lower yourself to the ground, simultaneously extending one leg directly forward, the other leg directly back. Remember to keep your knees as straight as possible throughout. As you near the floor, use your hands for support if necessary. Alternate extending each leg forward and back. You may also execute a split by simultaneously extending your legs straight out to the sides (instead of forward and backward). In this instance also, remember to keep your knees as straight as possible throughout.



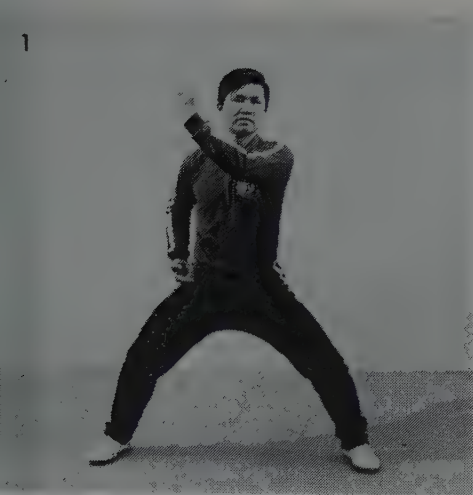
EXERCISE FOR STRETCHING THE KNEE JOINT

To execute this exercise, four people face each other in a small square. Each of you raises your extended left leg, knee locked, placing it just above the upraised, locked left knee of the person to your left. Fold your arms across your chest. Relax and avoid any sudden movement. Then, repeat the exercise using your right leg, placing it just above the upraised, locked right knee of the person to your right.

BASIC EXERCISES IN THE MA BU STANCE

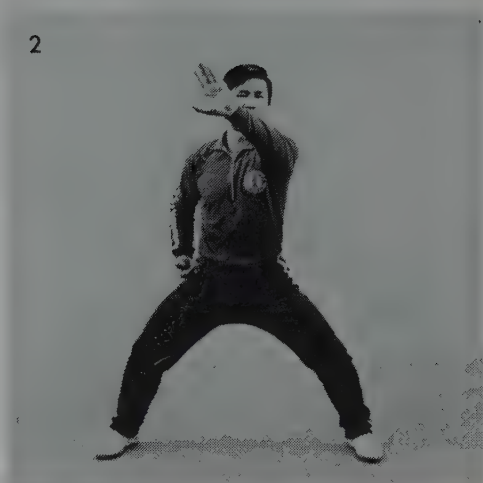
The exercises presented here, all performed in the ma bu stance, belong to the group of movements devoted to building up muscle strength, power and endurance. As noted earlier, the student should work toward an easy thirty minutes of uninterrupted exercise in the ma bu position.

Although they have been treated as three separate exercises, the movements shown may also be combined into a sequence of (1) a left palm block, (2) a right palm block, (3) a left finger strike, (4) a right finger strike, (5) a left grabbing technique, and (6) a right grabbing technique. In this instance, the exercise would consist of repeating this sequence over and over again.



MA BU EXERCISE I

(1) Assume the ma bu stance, hands at your hips. Raising your open left hand to face level, sweep it forward and to the right in a blocking motion, palm toward you. Keep your right hand at your right hip. (2) Turn your left palm outward as if grabbing for an imaginary opponent's arm. (3) Pull at this imaginary arm, extending your left hand downward and to the outside. (4) Complete your pull with a sharp, snapping action. Now, bring your left hand back to your left hip and use your right hand to block and pull down on an imaginary opponent. Do not forget to complete your action with a sharp snap. As before, maintain the ma bu stance and alternate working your left and right hands.



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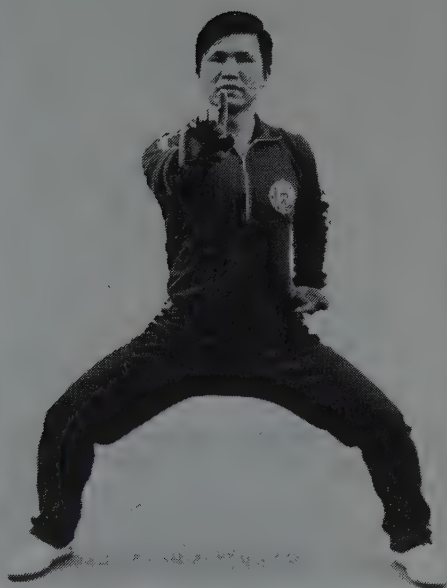
MA BU EXERCISE II

(1) Assume the ma bu stance. Clench your right fist at your right hip, palm toward the ceiling and raise your open left hand to the outside. Execute a left front palm block by moving your left hand, fingers pointed toward the ceiling, to an inside position about chest high (that is, move your left hand to the right). (2) Bring your left hand, clenched into a fist, palm toward the ceiling, back to a position at your left hip. Then, execute a right front palm block by moving your open right hand from an outside position to an inside one in front of you (that is, move it to the left). Alternate left and right palm blocks while maintaining the ma bu stance. Be sure to bring your clenched fist back to your hip after completing each block.

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MA BU EXERCISE III

(1) Assume the ma bu stance. Hold both hands in a one-finger strike position, forefinger leading, and bring them to your hips, palms toward the ceiling. Shoot your left arm out to a chest high point directly in front of you. Twist your wrist as you do so, ending with your palm facing forward. Your forefinger should point toward the ceiling. (2) Maintaining the one-finger strike formation, withdraw your left hand back to your hip. Then, shoot your right hand forward. Alternate using your left and right hands, coordinating their movements with your breathing. As before, do not move out of the ma bu stance. Ideally, you should be able to repeat these forward thrusts 2,500 times without interruption.

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FOREARM STRENGTHENING EXERCISE

The forearm strengthening exercise, like the *ma bu* exercises, belongs to the group of movements designed to strengthen muscles and build up power and endurance. Performed in two-person teams, it works to toughen the forearm muscles by repeatedly hitting them against the forearm muscles of someone else. The student should be particularly careful, however, to strike only his forearm *muscles*, not the bone, against the forearm muscles of his partner. Striking bone against bone serves no useful purpose and, indeed, can cause unnecessary injury. The beginner, however, will no doubt experience some bruising and tenderness of his forearms. Application of *dit dat jow*, if possible, will help ease the pain but constant, diligent practice is ultimately more effective and more valuable.

While practicing the forearm strengthening exercise, the student should stay relaxed, specifically keeping his forearms loose and free of tension. For maximum results, he should also execute this series of movements often and with a variety of partners.

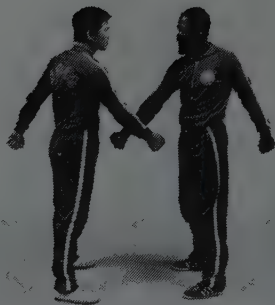


BEGINNING POSITION

Throughout the exercise, both you and your partner will perform the same movements simultaneously. Begin by facing your partner in a standing position, feet a shoulder-width apart, hands at your sides.

(1) Execute a low block with your right arm, extending it downward in front of you, fist clenched. As you do so, hit the inside of your partner's right forearm with the inside of yours. (2) Shift your right arm around your partner's and block again, this time knocking the outside of your right forearm against the outside of his. (3) Pull your right arm back to your side. Execute a low block with your left arm, hitting the inside of your partner's left forearm with the inside of yours. (4) Then, shift your left arm around his and block again, this time knocking the outside of your left forearm against the outside of his. (5) Pull your left arm back to your side. Execute a high block with your right arm, extending it upward in front of you and above your head. As you do so, hit the inside of your partner's right forearm with the inside of yours. (6) Swing your right fist above your head in a clockwise circle, meeting the outside of your partner's right forearm with the outside of yours. (7) Bring your right arm down to your side. Now, execute a high block with your left arm, hitting the inside of your partner's left forearm with the inside of yours. (8) Swing your left fist above your head in a counterclockwise circle, meeting the outside of your partner's left forearm with the outside of yours. (9) Bring your left arm down. Change positions with your partner by moving your right foot forward and forty-five degrees to the left. At the same time, block with the inside of your right forearm (as at the beginning of the exercise). (10) Bring your right forearm back to your side. Pivot clockwise 180 degrees on your right foot, bringing your left foot around and to the inside so that you now face your partner in the opposite direction. Simultaneously, hit the outside of your partner's left forearm with the outside of yours. Then, repeat the exercise from the beginning, going through it for several minutes without interruption.

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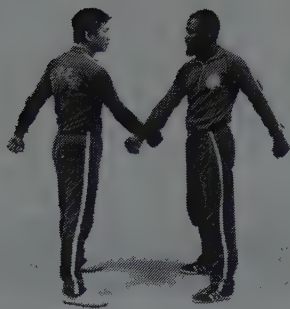
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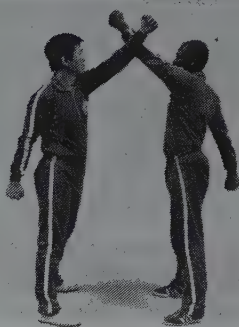
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Basic Techniques

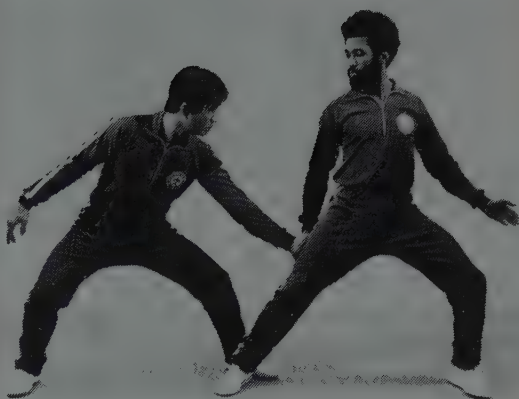
The T'ien Shan P'ai fighter uses classical stances and movements, taken from the different internal and external systems, as the groundwork for his basic techniques. The formalized positions function as a method for disciplining his body, not as ends in themselves, and they are readily adapted within the fighter's techniques to comply with the particular fighting situation.

In this adaptation and in the execution of his techniques, the T'ien Shan P'ai fighter uses to advantage the free play of Yin and Yang. His techniques emphasize circling actions and footwork, facilitating moving in on an opponent from an angle rather than confronting him frontally. Dodging and evasive techniques are preferred over movements that exert direct power or force against force. But, the fighter recognizes the value of powerful executions and does not reject them completely. Instead, he implements them when necessary. At an advanced stage, his techniques become so sophisticated they allow him to mesh blocking and striking actions into a single unit.

The following techniques are representative of the basic ones taught by T'ien Shan P'ai. The observant reader will note the manner in which elements from other systems have been integrated and will, perhaps, form a clearer understanding of the school's underlying logic.

BLOCKING

To block an opponent's kick during initiation, thrust your hand out, grabbing his upper leg, and disable him before he can raise his foot off the ground.



To counter an opponent's side kick, evade the force of his blow by stepping aside or out of range. Then, use your hands to re-direct the kick's force, pushing at his extended leg to throw him off balance. Remember, a slight push on his leg will be sufficient. Do not attempt to grab his leg as this will unnecessarily immobilize your hands and cause you to lose time. Instead, simply let the deflected energy of your opponent's own momentum carry him into instability.



You may counter an opponent's front kick as you would a side kick: evade the force of his blow and re-direct it to throw him off balance. Again, let his energy and momentum work for you.



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To execute a **thrust punch block**, (1) move to the outside of your opponent's blow. Simultaneously, place the hand closest to it against your opponent's advancing fist. (2) Control his striking hand by applying a gentle pressure and push it to your outside. (3) Duck forward a little to let his thrust slip harmlessly over your shoulder.

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To execute a **simultaneous block/strike**, in one fluid motion, use one hand to deflect your opponent's threatening fist and the other to shoot a spearhand thrust into his throat.



To **block a back wheel kick**, simply move in and catch your opponent with a quick foot to the buttocks as he spins around. A neat shove will throw him off balance and neutralize his immediate attack. If necessary, use your hand(s) to deflect the backward swing of his wheeling leg.



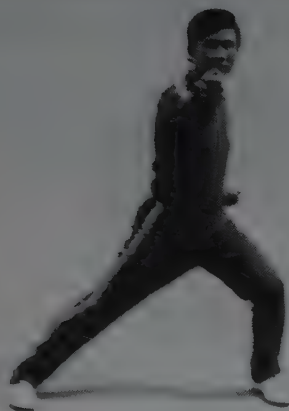
One of the most effective ways to **counter a flying side kick** is simply to sidestep after your opponent has started his leap. With virtually no opportunity to change direction in mid-air, he shoots out into empty space and the powerful thrust of his kick dissolves into nothingness. The sidestepping counter to a flying side kick demonstrates, as does the block for a back wheel kick, that oftentimes simplicity and the most obvious techniques work most effectively against more sophisticated maneuvers.



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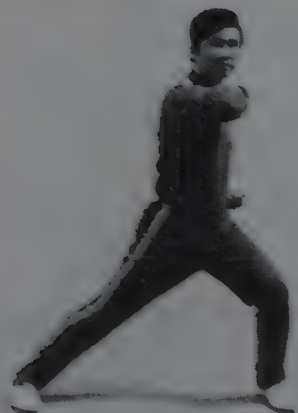
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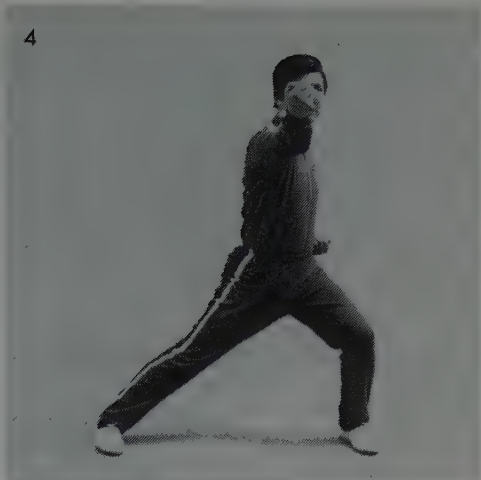
TRIPLE PUNCH

(1) Assume the ma bu stance, fists clenched at your hips, palms toward the ceiling. Without turning your body, (2) move into a left foot forward kung bu stance by shifting sixty percent of your weight to your left leg and straightening your right knee. Keep your feet stationary. Simultaneously, strike out with your right fist, extending it forward at chest level. Keep your left fist clenched at your hip. (3) Keeping your right elbow up and out in front of you at chest level, twist your right forearm and fist downward, bring it back toward your solar plexus, and then up past your chin to (4) strike

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forward with a backfist to your adversary's head. (5) Now, retract your right forearm, turning it downward and inward at the elbow. (6) As it comes down, straighten your right elbow and strike downward with a hammerfist to the groin. Bring your right fist back to your hip, palm toward the ceiling. At the same time, shift sixty percent of your weight to your right foot and assume a right foot forward kung fu stance. Then, using your left hand instead of your right, repeat the above, and execute a straight punch, a backfist strike and a hammerfist strike by rotating your left forearm around your left elbow.

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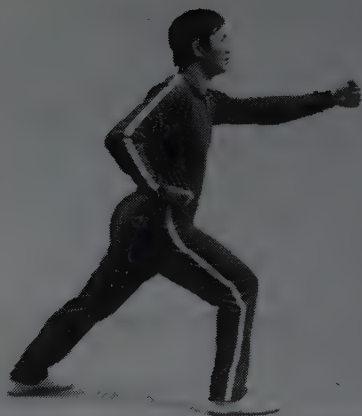
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KICK/PUNCH COMBINATION

(1) Assume a right foot forward kung bu stance. Shoot out a reverse punch (a straight punch using your left hand). (2) Open your forward foot (that is, turn the toes of your right foot outward and (3) execute a front kick with your left leg. Simultaneously, bring your left fist back to your hip and thrust your right fist out in a straight punch. (4) As you complete the kick, pivot on your right foot, turning yourself clockwise ninety degrees, and bring your left foot down in a ma bu stance. Withdrawing your right hand, execute another straight punch with your left. (5) Shift sixty percent of your weight to your left foot and straighten your right knee to move into a left foot forward kung bu stance. Turn your torso counterclockwise ninety degrees, bringing it back to its original position, and close your right foot (that is, move your toes inward). Simultaneously, pull your left hand back to your hip and execute a right straight punch. (6) Open your left foot and (7) thrust your right leg out in a front kick. At the same time, bring your right fist back to your hip and shoot your left out in a straight punch. (8) As you complete the kick, pivot on your left foot, turning yourself counterclockwise ninety degrees, and bring your right foot down in a ma bu stance. Withdrawing your left hand, execute another right straight punch. (9) Now, shift sixty percent of your weight to your right foot and straighten your left knee to move into a right foot forward kung bu stance. Simultaneously, turn your torso clockwise ninety degrees, bringing it back to its original position, and close your left foot. Pull your right hand back to your hip and execute a left straight punch. You should now be in your starting position: left fist extended, right foot forward kung bu stance. Repeat the entire sequence.

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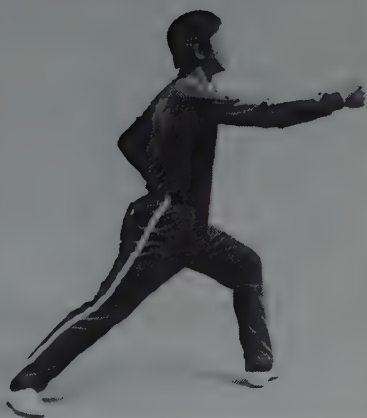
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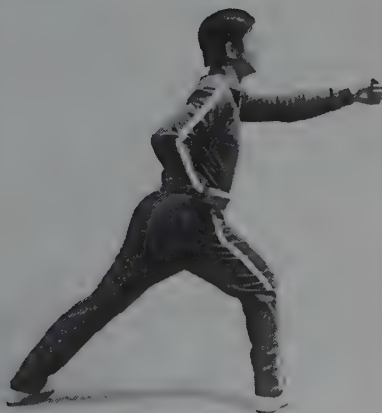
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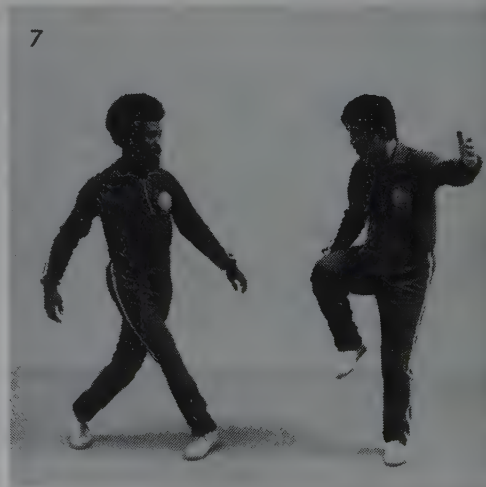
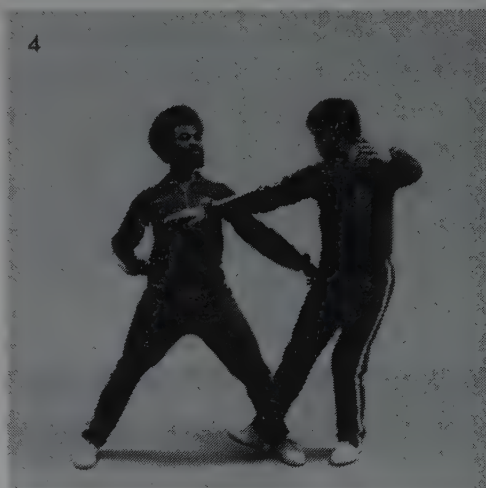


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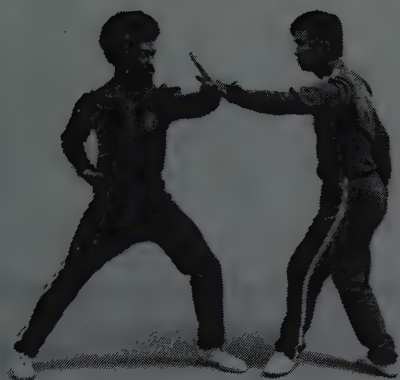


KOU T'I

(1) Assume a fighting position: feet in a left foot forward hsu bu stance; open left hand, palm toward your opponent, extended loosely in front of you at shoulder level; open right hand held lower and closer to your solar plexus. (2) As your opponent attacks with a left punch, place your left hand on his and pull it sideways, deflecting the blow to your inside. (3) Maintaining control of his left arm, shift your weight forward to your left foot and cock your open right hand, palm toward the floor, over your left shoulder. (4) Now, release your opponent's left hand and swing your right hand into his chest, striking/pushing him backward. Simultaneously, sweep your right foot out and around (heel on the ground), quickly catching the back of your adversary's forward heel. Push his upper body back with your hand and slide his leg out from under him with your foot. (5) Follow through on your actions to bring him down. (6) If your opponent somehow anticipates the leg sweep and evades it by raising his leg, (7) pull up with your right foot, cock your knee and (8) shoot out a powerful right side kick to his chest.



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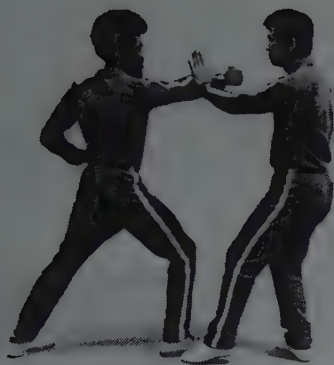


KUA TAE SWEEP

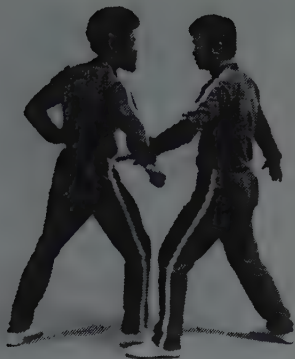
(1) Assume a fighting position: feet in a left foot forward hsu bu stance; open left hand, palm toward your opponent, extended loosely in front of you at shoulder level; open right hand held lower and closer to your solar plexus. (2) As your opponent attacks with a right punch, quickly slip your left palm to an outside position and deflect the blow by pushing forward on your adversary's right elbow. (3) Then, assuming control of his right arm, use your open left hand to push it forcefully to the outside in a circular, clockwise motion. Shift your weight forward to your left leg. (4) Having led his right arm to the outside, take hold of it with your left hand. Execute a right striking action to his solar plexus. Or, you may simply place your right hand on his chest. In either case, lean into him a little as you (5) move your right foot around, outside and directly behind his right foot. (6) Now, slide your right foot back, sweeping your opponent's right leg up about forty-five degrees. At the same time, use your left hand to pull down and to the left on his right arm. Use your right hand to push down on his chest. (7) Follow through on this pulling and pushing. As you do so, give a sharp counterclockwise twist at the waist. This movement will throw your adversary backwards, completely off balance and (8) bring him down.



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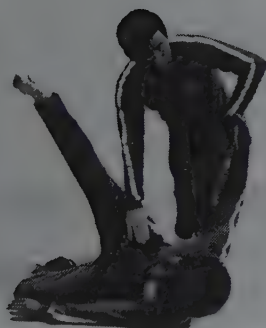
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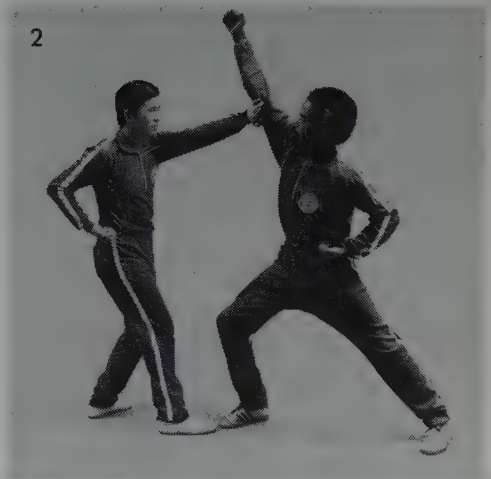
FIGHTING TECHNIQUE I

(1) As your opponent attacks with a right punch, move to the outside. Using your right hand in a circular, downward sweep, deflect the blow away from you. (2) Quickly bring your left hand over to control your opponent's striking arm as your own right arm continues its sweep, swinging out behind you. (3) Now, in one fluid motion, bring your right hand up, around and down, to hit your adversary's left temple with a thumb knuckle strike.

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FIGHTING TECHNIQUE II

(1) As your opponent attacks with a right punch, move to the outside. Using your right hand in an outward sweep, deflect the blow away from you. (2) Then, to control his right arm, swiftly slide your left hand in under it, taking hold of his right elbow and pushing upward. Pull your right fist back to your right hip, palm toward the ceiling. (3) Deliver a straight right punch to your adversary's right armpit.

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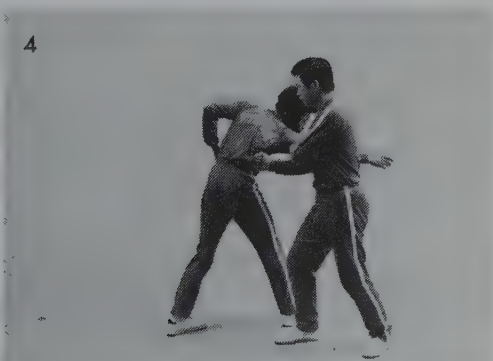


FIGHTING TECHNIQUE III

(1) To block your opponent's reverse punch (a straight right punch executed while he is in a left foot forward stance), move to the outside, assuming a right foot forward hsu bu stance. Deflect the blow with an outward sweep of your right hand. (2) Then, as your opponent withdraws his right fist and extends a right front thrust kick, bring your right hand down to deflect his leg. Keep your left hand up and ready to protect your uncovered spots. Continue to maintain the right foot forward hsu bu stance. (3) When your opponent lowers his right leg and resumes his attack with another straight right punch, raise your right arm, again blocking the strike with an outward sweep of the hand. (4) Bring your left hand over to control your adversary's outstretched right arm. At the same time, shift your weight to your right foot, moving into a right foot forward kung bu stance. Deliver a devastating right undercut to his mid-section.

FIGHTING TECHNIQUE IV

(1) To block your opponent's right front thrust kick, move to the outside, assuming a right foot forward hsu bu stance. Hold your left hand loosely in front of you, ready to protect your uncovered areas, and bring your right hand down, blocking his extended leg. (2) As your right hand moves against it, take control of your opponent's right leg by grabbing it at the ankle. (3) Then, as he pulls his foot to the ground and attempts to follow through with a straight right punch, slip to the outside, swing your left hand across your chest to take control of his right arm, and deflect the blow. (4) Shift your weight to your right foot, moving into a right foot forward kung bu stance. Maintaining control of your adversary's right arm, deliver a swift right punch to his rib cage.



Basic Forms

The T'ien Shan P'ai forms are structured, well-orchestrated sequences of movements and basic techniques (see preceding section) involving both one and two persons. As such, they function on several levels: First, they constitute a collection of techniques to be learned and remembered by each student and, in turn, transmitted from generation to generation. As such, the forms serve as the school's physical history, its "book." Secondly, their actual physical execution helps develop strength, power, flexibility, fluidity and stamina. Thirdly, their esthetic qualities (rhythm, grace, artistic effects) help the student arrive at a perfect integration of body—physical exercise—and mind—philosophical concepts.

However, on a larger level, the "book" engenders in the student an over-all understanding of T'ien Shan P'ai's physical logic and theories of movement. He may dismantle the forms, breaking them down into individual techniques, then single out and practice particular movements, dissecting and refining them outside their sequential context. Such examination necessarily fosters a comprehension of specific techniques. It also makes obvious more generalized notions of physical movement.

TZU CHI CH'UAN (24 BEAT)

Tzu Chi Ch'uan is T'ien Shan P'ai's first form. It is a basic form; however, the student should understand that, within T'ien Shan P'ai, "basic" and "easy" are not synonymous terms. Unlike most karate styles, the school recognizes no gradations of easy, easier, difficult or most difficult. Instead, "basic forms" mean just that—they use basic (not necessarily easy) techniques. Keeping this in mind, then, Tzu Chi Ch'uan consists of one and two-person sets, each divided into two parts, which include three main stances, punches, palm strikes, short and long techniques, low and high kicks, take-down movements, sweeps and Ch'in-Na techniques.

TZU CHI CH'UAN, ONE-PERSON SET

The student first masters the individual movements of both parts of the one-person set, bearing in mind that he will eventually bind them together in one fluid, continuous execution. Generally, he practices the form softly—that is, without external hardness or muscle tension. He does not, however, eliminate any required sharpness or crispness of movement. Then, as his proficiency increases, he increases the speed of his performance.

1



Side view

**PART I**

(1) Begin in a natural stance. Clench your fists at your hips, palms toward the ceiling. Look straight ahead. (2) Step forward with your left foot, pivoting clockwise ninety degrees on your right, to move into a ma bu stance. Throw a straight left punch out over your left foot. Do not, however, turn your torso in that direction. Keep your right fist clenched at your hip. (3) Pivot slightly on your

2



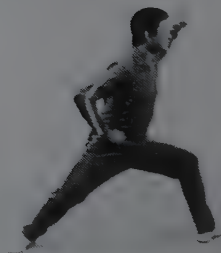
Side view



left heel to turn the toes of your left foot outward. Then, as you turn your torso counterclockwise ninety degrees, execute a high left block to the outside by throwing your left arm up to the side, fist clenched, palm toward the floor. As you block, extend your left arm out as much as possible without straightening it at the elbow. (4) Pivot counterclockwise on your left leg, stepping forward with your right foot into a ma bu stance. Simultaneously, shoot your right fist out over your right foot in a straight punch. As before, do not twist your upper body in that direction. Keep your left arm high, as at the end of the left block. (5) Turning the toes of your right foot outward, twist your torso clockwise ninety degrees so that you again face forward. Throw your right hand, fist clenched, palm toward the floor, up in a high block to the outside. At the same time, pull your left fist back to your hip, palm toward the ceiling. Again, extend your right arm out as far as possible without straightening your right elbow. (6) Pivoting clockwise on your right foot, move your left foot forward into another ma bu stance. Without twisting your upper body, shoot your left fist out in a straight punch over your left foot. Keep your right arm extended, as at the end of the high right block. (7) Maintain the ma bu stance and pull both your fists back to your hips, palms toward the ceiling. (8) Shift your weight to your left leg, straightening your right knee as you assume a left foot forward kung bu stance. At the same time, extend your right arm forward at face level, hand open, palm toward the ceiling. Simultaneously, bring your open left hand, palm toward the floor, under your right armpit. (9) Then, bending your



Side view



Side view

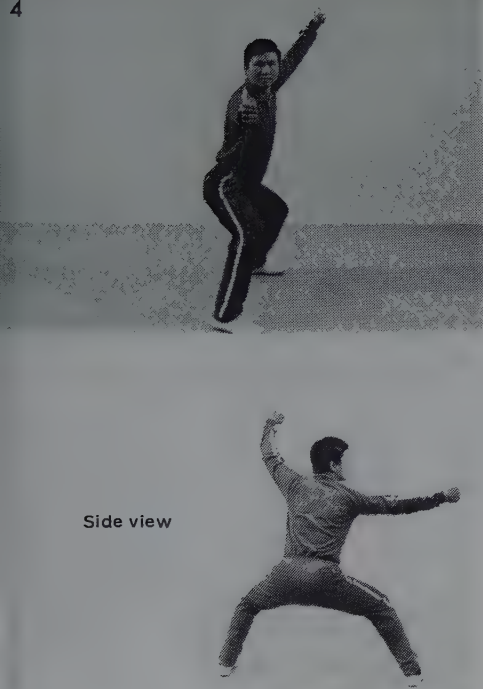
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Side view



Side view



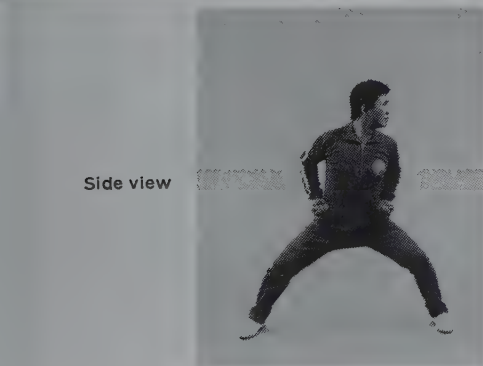
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Side view



Side view



right knee and straightening your left, shift seventy percent of your weight back to your right leg. Lean forward slightly, sweeping your left hand, palm to the right, down over your left knee for protection. Pull your right fist back, again clenching it at your hip. (10) Bend your elbow as you raise your left palm straight up in front of your face and neck, the knife edge leading for protection. Maintain your stance. (11) Smoothly shift your weight forward, turning the toes of your left foot outward. Twist your torso counterclockwise ninety degrees so that you face forward. Pull your left fist back to your hip, palm toward the ceiling. (12) Placing all your weight on your left leg, extend a right high rising front kick. Lock your knee as the kick reaches full extension and keep your fists clenched at your hips. (13) Drop your right foot down into a right foot forward kung fu stance. At the same time, shoot both arms out in front of you at shoulder level, striking your left palm with your right fist. (14) Turn the toes of your right foot outward slightly and, locking your right knee, cock your left heel up next to it. Raise your open right hand high up over your head, wrist bent so that your palm faces the ceiling. Bring your left fist, palm toward



Side view



12



Side view



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11



Side view



Side view



13



14



Side view



Side view



the ceiling, back to your hip. (15) Thrust your left foot out in a low stamp kick, straightening your left knee as you do so. Continue to hold your right hand above your head, your left hand clenched at your hip. (16) Now, place your left foot down, assuming a left foot forward kung bu stance. With your open left hand, fingers toward the ceiling, palm facing away, push forward at shoulder level. Pull your right fist to your right hip, palm toward the ceiling. (17) Turn the toes of your left foot outward as much as possible. At the same time, move your left hand, palm toward the ceiling, straight out to the left at shoulder level. Maintain the left foot forward kung bu and keep your right fist clenched at your hip. (18) In a circular motion, swing your open left hand, palm toward the ceiling, down across your waist and your open right hand, palm toward the floor, over toward your left shoulder. (19) Then, slide your right foot, heel on the floor, around and forward. Keep your right knee locked and your left knee slightly bent. Simultaneously, thrust your arms out to the sides in a scissors-type movement: shoot your left hand, palm toward the ceiling, out at an upward angle; your right hand, palm toward the floor, out at a downward angle. (20) Straighten your left leg and bring your right foot, toes pointed toward the floor, up next to your left knee. At the same time, shove your hands together in front of your chest, striking your right wrist with your left palm to make a slapping sound. Keep your



Side view



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Side view



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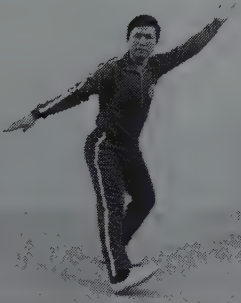
Side view



Side view



19



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Side view



Side view



right hand clenched in a fist. (21) Drop onto your right foot, making a loud stomping sound as you do so. Simultaneously, turn clockwise ninety degrees and cock your left foot up next to your right knee. In a circular motion, bring your hands to your right side, your left palm still clasping your right wrist. (22) Shooting your left foot forward, come down into a ma bu stance. Release your right wrist and execute a left straight punch out over your left foot. Pull your right fist back to your right hip. (23) Turn the toes of your left foot outward. Keep your left fist extended at shoulder level in front of you, as at the end of the straight left punch. (24) Pivot on your left foot, turning yourself counterclockwise 180 degrees, to step down with your right foot into a ma bu stance. With your open right hand, fingers to the ceiling, palm facing away, push forward at shoulder level over your right foot. Simultaneously, pull your left fist back to your left hip, palm toward the ceiling. (25) Resume your starting position by pivoting clockwise ninety degrees on your left foot, stepping back with your right foot to place it next to your left, and pulling your right fist to your hip.

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Side view



24



Side view



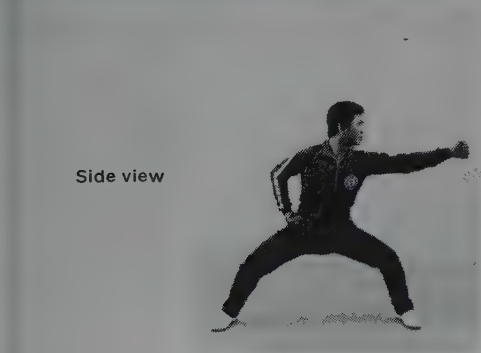
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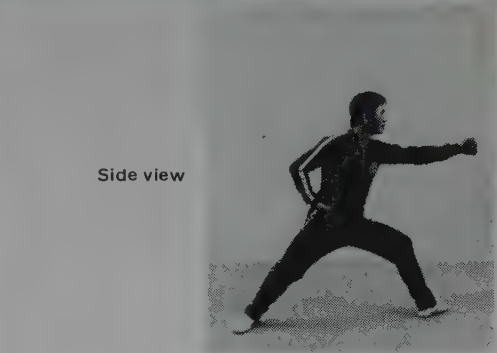
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Side view



Side view



25



Side view



PART II

(1) Begin in a natural stance. Clench your fists at your hips, palms toward the ceiling. Look straight ahead. (2) Step backward with your right foot, pivoting clockwise ninety degrees on your left, to move into a ma bu stance. Throw a straight left punch out over your left foot. Do not, however, turn your torso in that direction. Keep your right fist clenched at your hip. (3) Turn the toes of your left foot outward. Then, twist your torso counterclockwise ninety degrees to again face forward. Keep your left fist extended over your left foot, as at the end of the straight left punch. (4) Keeping your left foot stationary, step forward with your right into a right foot forward kung bu stance. At the same time, thrust out a straight right punch and pull your left fist back to your hip, palm toward the ceiling. (5) Maintain your right foot forward kung bu stance. Sweep your open right hand, palm to the left, fingers toward the ceiling, out of the straight punch, across your chest and into a shoulder level palm block to the outside left. Keep your left fist clenched at your left hip. (6) Pivot clockwise ninety degrees on your left foot, stepping back with your right into a left foot forward kung bu stance. Continue to block with your right hand by sweeping it downward, to the right and back in a semi-circular motion, finally pulling it, fist clenched, to your right hip. Simultaneously, chop from the outside at shoulder level by thrusting your open left hand before you, palm toward the ceiling. (7)

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Side view



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Side view



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Side view



Side view



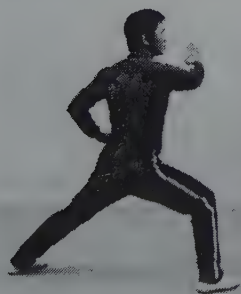
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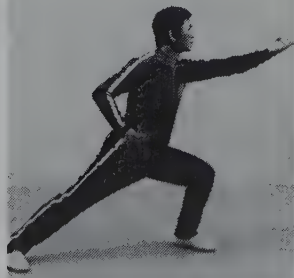
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Side view



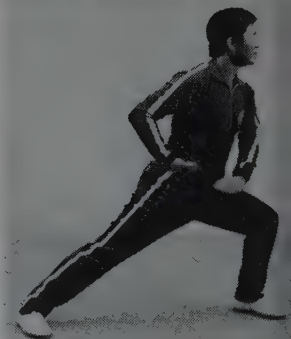
Side view



Maintain the left foot forward kung bu. Bring your open left hand down across your body to your lower right side, palm toward the floor, fingers pointed back. Keep your right fist clenched at your hip. (8) Now, shoot a right spear hand, palm toward the floor, out before you at neck level. Continue to hold your open left hand across your body at your right side. (9) Push your slightly extended arms—open right hand followed by open left, palms forward—up in front of you, even with or slightly above your head. Your feet remain in the left foot forward kung bu. (10) Swinging your hands outward and downward in a circular motion, bring your right hand forward, palm toward the ceiling, in a chop from the outside. Simultaneously, drop your left hand down to your left hip, fist clenched, palm toward the ceiling. (11) Straighten up, stepping back with your left foot to place it two shoulder-widths behind your right. Keep your right foot in place. Then, shift seventy percent of your weight to your left foot. Assume a low stance by bending your left knee, crouching down over it and locking your right knee before you. At the same time, strike a right back-fist downward and to the outside left. Your left fist stays at your left hip. (12) Shift your weight forward to your right leg. Straighten your left knee and again assume a right foot forward kung bu stance. Raise both hands up in front of you at face level. Hold them open, a shoulder-width apart, fingers pointed toward the ceiling and palms facing each other. Make sure your elbows are even with your shoulders and push them slightly to the outside. (13) Maintain the



Side view



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Side view



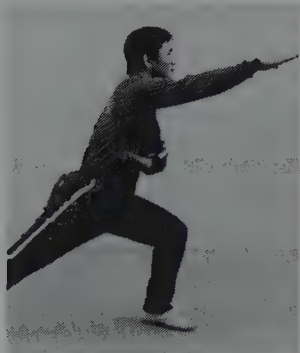
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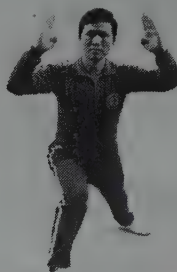
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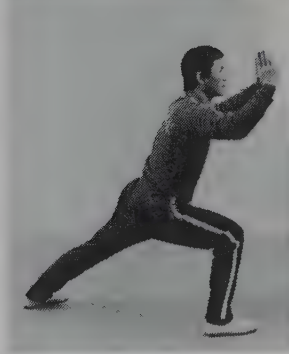
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Side view



Side view



right foot forward kung bu stance. Clench both hands into fists, palms toward the ceiling, and pull them down to your hips. (14) Pivot clockwise ninety degrees on your left foot, stepping back with your right into a left foot forward kung bu stance. At the same time, execute a left palm strike forward at shoulder level. Keep your right fist clenched at your right hip. (15) Pivot counterclockwise on your right foot, stepping back with your left into a right foot forward kung bu stance. Simultaneously, hit forward at shoulder level with a right palm strike. Pull your left fist, palm toward the ceiling, back to your hip. (16) Shift your weight back to your left leg. Pivot counterclockwise ninety degrees on your left foot, bend your left knee slightly and bring your right leg around into a right foot forward hsu bu stance. As your body turns to the left, bring your right arm, extended before you as at the end of the right palm strike, to the left also, ending with your right palm facing the ceiling. (17) Maintaining the right foot forward hsu bu stance, bring your open left hand, palm toward the ceiling, up to rest on the inside of your right elbow. (18) Now, shoot your open left hand forward. Twist your wrist so that your palm ends facing away, fingers pointed to the right. Bring your right fist back to your hip and turn your torso clockwise slightly. (19) Slide your right foot out,



Side view



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Side view



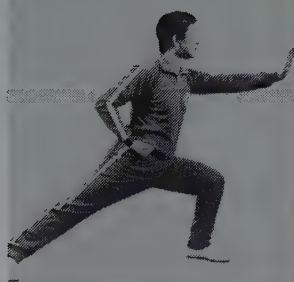
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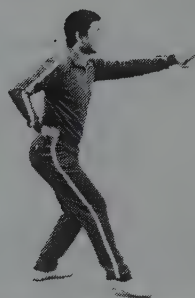
Side view



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Side view



Side view



around and back, assuming a left foot forward kung bu stance. At the same time, extend your left arm, hand open, palm still facing away, out and up to the outside left. Straighten your right elbow as you push downward and forward with your open right hand, palm toward the floor. (20) Touching only the toes of your right foot to the ground, step behind and to the left of your left foot in a ninety-degree clockwise movement. Swing your open left hand downward, palm toward the floor. Swing your open right hand upward and back, palm facing away, fingers toward the ceiling. Lean over to the left as you move your arms. (21) Now, come down on your right foot. Complete the sweep of your right hand by pulling it around and back to your right hip, fist clenched, palm toward the ceiling. Continue to hold your open left hand extended to the low outside. (22) Shift all of your weight to your right foot, bringing your left foot directly forward in a left foot forward hsu bu stance. You should now face the direction in which you began. At the same time, put your left fist, palm toward you, up in a block directly across your chest. (23) Stepping back and to the left with your left foot, bring it in line with your right foot and a shoulder-width away from it. Move your left fist in a counterclockwise circle in front of you, finally returning it to your left hip, palm toward the ceiling. (24) Bring your heels together, toes pointed outward slightly, to resume your starting position.



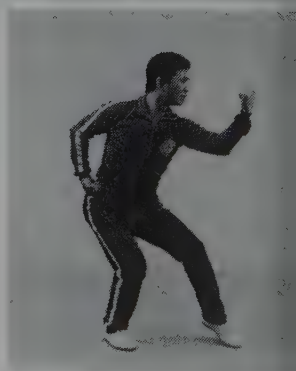
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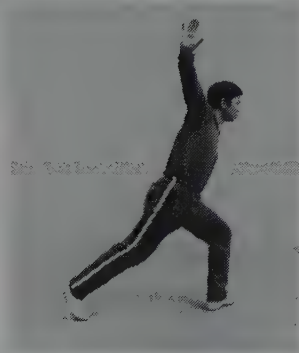
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Side view



Side view



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Side view



Side view



TZU CHI CH'UAN, TWO-PERSON SET

The two-person set utilizes the action/reaction principle: When one person moves (acts), the other responds by "sticking" and flowing with him (reacts). This interaction stresses timing and accurate evaluation of distance. During this type of paired practice, one partner assumes the role of *A*, the other assumes the role of *B* (part I of the Tzu Chi Ch'uan Two-Person Set). Then, on completing the exercise, they exchange roles and repeat the sequence (part II of the Tzu Chi Ch'uan Two-Person Set). Thus, each partner becomes proficient in executing both parts. Also, to broaden the range, it is important that the student perform this exercise with partners of varying body type, speed and strength.

PART I

(1) *A*, the figure on the left, and *B*, the figure on the right, begin about three paces apart and facing each other in a natural stance: upright posture, heels together, toes pointed outward slightly, fists clenched at their hips, palms toward the ceiling. (2) As *A* pivots clockwise ninety degrees on his left foot, stepping back with his right into a *ma bu* stance, he executes a straight left punch. His right fist, palm toward the ceiling, remains clenched at his right hip. At the same time, *B* pivots clockwise ninety degrees on his right foot, stepping forward with his left into a *ma bu* stance. While his right fist remains clenched at his right hip, palm toward the ceiling, he executes a straight left punch also. (3) *A* turns the toes of his left foot outward and, (4) keeping his left foot stationary, steps forward with his right foot into a right foot forward *kung bu* stance. As he does so, he pulls his left fist back to his left hip, palm toward the ceiling, and begins throwing a right punch toward *B*'s head. (5) As the punch approaches his head, *B* slides up a high left block to take control of *A*'s striking arm, simultaneously turning the toes of his left foot outward. His right fist remains clenched at his right hip. (6) With his left foot stationary, *B* now moves his right foot forward and to the outside forty-five degrees, stepping down into a *ma bu* stance roughly parallel to *A*'s right foot forward *kung bu*. As his left hand continues to govern *A*'s right arm, *B* shoots his right fist toward his partner's rib cage. (7) In

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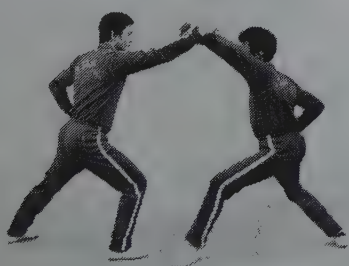
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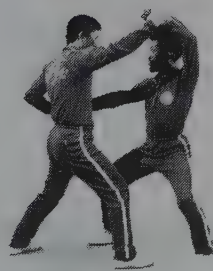
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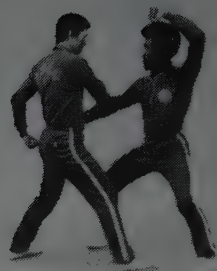


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response, A extricates right arm to a palm block on B's arm. (See photo). (8) A pivots out ninety degrees into kung bu, pulling right fist to hip, and chops at B's neck. B shifts forward to right and blocks A; he then blocks A's striking arm, left fist goes to left hip. (9) B pivots clockwise slightly, left foot goes forward forty-five degrees to ma bu stance, as he throws left punch to A's midsection, right hand controls A's left. (10) But A disengages B's control, and with the left hand counters B's punch with palm block, right still cocked. (11) A follows through and shoots his right in spearhand to B's neck (palm down, fingers out). B cocks left to hip, palm up. (12) B shoots open right up to block A's strike, and shifts to left leg into kung bu stance and guards with open left hand. As B deflects A's right spearhand, A holds his kung bu stance; note left hand (photo). (13) A breaks B's high right block with his open left used to sweep with outside edge and counters B. (14) As B pulls back, disengaging and cocking right fist, A executes a chop to B's neck. Note position of B's legs. B blocks A's chop. (15) B follows through with his left, parrying A's chop, as he shifts and pivots. (16) From this position, with left foot out and bearing his weight, B executes a rising front kick to A's head. Both B's fists are cocked at side, palms up. A pivots counterclockwise ninety degrees on right foot, stepping back with left, shifts weight and moves inside B's kick, using a right palm block to parry. (17) B keeps his left foot set, drops right foot back to floor into a forward kung bu stance and launches a double backfist strike to A's temples. A shifts his weight forward into a kung bu stance and raises both arms, fingers together and slides his hands between B's incoming backfists, swinging his arms up and out to effect a double block. (18) B disengages as he stops his attack and circling A's forearms, uses the back of his hand to push A's left away and the palm of his left hand to push the right arm aside and downward.

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(19) As B controls A's arms, he starts a left leg low stamp kick and (20) delivers it to A's right knee. A steps back and takes a left foot forward kung bu stance (21). His arms throw off B's attack. A's left hand cuts up to chest level, palm up; his right fist stays at hip level, palm up. (22) As B takes a left foot forward kung bu stance, A shoots a left hand palm strike, palm out and clockwise. (23) B throws his left hand into a palm block and pivots left foot out, extending his left forearm out and down to push away A's left arm. B's open, palm-up left hand ends on top of A's left hand (palm down). (24) Twisting his left hand clockwise, B grasps A's left wrist, and controlling him, pulls the arm downward in a palm block. Simultaneously, he prepares for a slashing strike to A's chest. (25) With a forward, outward, downward swing, B executes the blow, releasing A's left arm. While swinging, his now free left arm rotates up, out and forward. As he does this, B sweeps his right foot around to catch A's leading left foot. A dodges back onto his right leg, evades the foot sweep and arm strike. (26) A pivots counterclockwise 90 degrees on right foot, thrusts left foot around and behind him and takes a right foot forward kung bu stance. With his newly released, left fist at hip, he leans forward and launches a palm strike to B's right shoulder. (27) B elevates on left leg, cocks right leg and foot (photo) and catches A's striking hand and (28) as B turns sharply clockwise 180 degrees, he jumps onto his right leg (photo). As he does this he holds A's arm and wrist, twisting them uncomfortably. (29) Using one swift, fluid motion, B pivots clockwise slightly on his right foot and steps into a ma bu stance. (Note his left foot is at right angles to A's right.) B maintains his hold on A's hand. A pivots counterclockwise into a ma bu stance and yields to the push-pull of B's hands to diminish their effect. He launches his clenched left fist (30) and moves to grab B's left hand.

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(31) pulling it straight up to disengage its grip on A's right. With control of B's left hand, A escapes B's right hand (32). B then cocks his right fist, palm up. A positions his newly freed right hand on B's left shoulder. (33) A slides his right foot in front of B's left foot, sweeping backward to effect an upset. A simultaneously uses his left hand to pull B's left to him, while pushing out and down on B's shoulder. A shifts his weight slightly over his bent leg to put more force into his combination of movements. B yields to the push-pull, leaning over his bent knee to elude the leg sweep and (34) counters by standing and leaning left into the arm pull to nullify it. As B moves to stand, A releases B's shoulder and uses B's left hand to jerk B against him, hitting his right arm and shoulder into the back of B's left shoulder to stop the action. (35) A shifts to left leg, right knee straight, releases B's left hand and brings his free left fist to the hip and sweeps his straight right arm under and through B's left armpit thereby controlling B's left arm. (36) B's instant response is to pivot counterclockwise 180 degrees into a ma bu stance as he effects a right palm strike to A's midsection. The left hand is cocked at the hip (photo). A pivots clockwise almost 180 degrees as he shifts weight to right foot and assumes a left foot forward hsu bu stance. A's sweeping right arm, now free, returns to the hip, palm up. But, as A turns right, his left fist comes from the outside to block B's strike. (37) Both partners return to starting positions: A pivots counterclockwise 90 degrees on his right foot to a natural stance. B pivots clockwise 90 degrees on his left foot, stepping back to a natural stance. Hands go to hips, fists clenched and palms toward ceiling.

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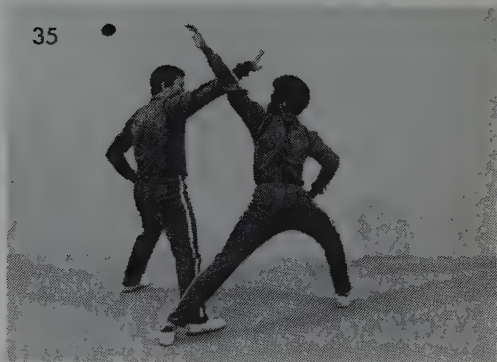
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PART II

(1) A and B face each other (A, left). They take a ready, natural stance with arms cocked at the sides, palms up, fists clenched. (2) B pivots clockwise 90 degrees on left foot, taking a ma bu stance. He also executes a straight left punch. A mirrors this same movement. (3) B turns toes of left foot out and, (4) with left foot fixed, steps forward into a right foot forward kung bu stance, left fist cocked, right punch extended for A's head. (5) As the punch comes in, A executes a high left block, controlling B's punching, right arm. Note A's pivoted left foot and clenched right hand. (6) With left foot fixed, A moves right foot forward and out 45 degrees into a ma bu stance roughly parallel to B's right forward kung bu. A shoots right fist into B's rib cage. (7) In response, B blocks the punch by freeing his right arm and using it to palm block A's strike. B's left fist is still cocked; A's left cocked at head level. (8) Pivoting right 90 degrees on his left foot, B takes left forward kung bu stance, cocking his right arm and fist, palm up, sweeps his open left hand out and around to execute a chop to A's neck. A blocks, shifting weight forward to right and controlling B's incoming chop. As he does this, A chops his left arm at hip and rotates the left foot out. (9) A pivots clockwise slightly to right into ma bu stance and throws a punch to B's midsection. With his right, A tries to maintain control of B's left arm. But B (10) throws off A's control and A's right fist returns to the ready position with palm up. B counters A's punch with a downward palm block using his left hand, right fist cocked at hip. (11) B follows through and as he does so he launches a right spear-hand to A's neck. A ducks back, left fist to left hip (12) and thrusts open right hand, palm in, to block B's strike. A shifts weight to left leg, straightens right into left foot forward kung bu stance. He shields his body with his left hand and arm. B holds his position, but with his right arm blocked.

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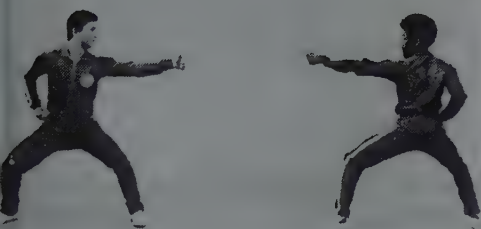
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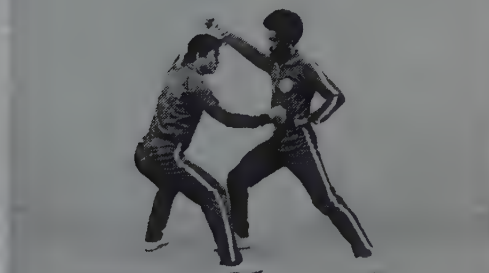
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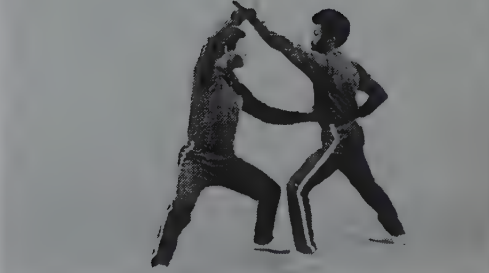
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(13) B breaks A's high right block with an upward, counterclockwise sweep of his left hand, using outside edge. (14) A pulls back freed right hand, while B continues his sweep of the left arm, also cocking it at his hip. As he executes his left arm sweep, B also launches a chop at A's neck, using his right arm and hand. But A shifts back and right, using his left hand and arm to block the chop. A turns his left toes out as he shifts forward. (15) A follows through and delivers a rising front kick to B's head, (16) while cocking his two arms, palms up, fists clenched. B pivots out, counterclockwise 90 degrees, shifts his weight to his left and slips inside of A's kick, blocking with his right hand. (17) A comes out of the kick, left foot stationary, into a right forward kung bu stance and launches a double backfist strike to B's temples. B counters by shifting into a right forward kung bu stance and shooting his forearms up and inside the oncoming double attack. He breaks open the double backfist strike, using a double block. A moves out of the strike (18), and turning the right wrist clockwise, disengages, ending on the inside of B's left forearm. He does the same with the other arm, but ends with his left hand on top of B's right forearm. (19) A pushes B's left arm up and right arm down and prepares to launch a left stamp kick. A delivers his stamp kick to B's right knee (20). B evades by shifting back to the other leg. (21) Before the kick can land, B shoots his right foot back and steps into a left forward kung bu stance. He also throws off A's arm control. A assumes stance with both clenched hands at hip level. (22) A retreats from the stamp kick into a left forward kung bu stance. B extends his left hand clockwise, open palm to partner, and shoots a left palm strike. A responds with a left palm block, (23) follows through by pushing away B's palm strike, out and down, and (24) grabs B's left wrist, executing a palm block, and prepares to strike B's chest with his right hand.

13



16



19



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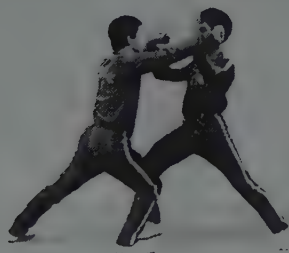
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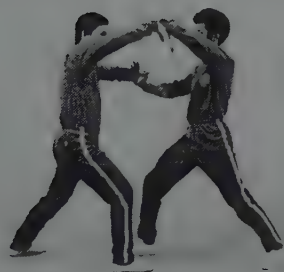
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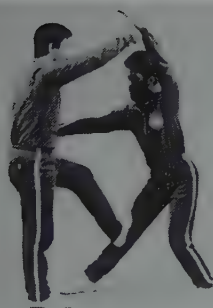
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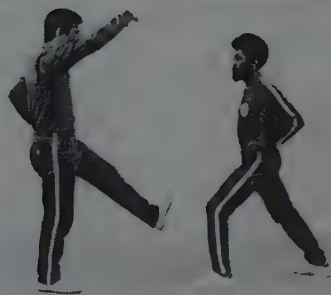
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21



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24



(25) A uses a forward, outward and downward swing to deliver a blow to the target. He releases B's left arm and swings his now free left hand, palm up, to the ceiling, out and up. As his hands travel outward, A sweeps right foot around to catch B's leading left foot. B shifts back, lifts left leg to evade the sweep and the arm strike. (26) B instantly launches an attack from a right foot forward kung fu stance. He has pivoted 90 degrees counterclockwise on right foot. Then, with his now free left hand, fist clenched at hip, he leans into and pushes a right palm strike to A's right shoulder. (27) A elevates on his left leg, cocks his right foot, toes down, and brings his hands around to grab B's right hand. (28) A pivots clockwise 180 degrees, jumps onto right leg, cocking left foot and twisting B's arm and wrist uncomfortably. (29) A uses a swift, fluid move to pivot clockwise on his right foot and take a ma bu stance, placing his left foot behind and at right angles to B's right foot. He maintains his hold on B's hand. B yields to the push-pull, pivots slightly on both feet counterclockwise, and takes a ma bu stance. (30) He brings his clenched left fist to grab A's left hand (31), pulling it straight up to unlock its grip on B's right. Gaining control of A's left hand, B hangs on to it (32). B shakes loose from A's right hand. A pulls his right hand back to his hip, but B, still holding his grip on A's left hand, uses his own newly freed right hand to take A's left shoulder. He then slides his right foot around and in front of A's left foot, sweeping backward in an effort to pull A's left leg out from under him. Simultaneously, B uses his left hand to pull A's left hand up and to him. (33) With his right hand, B pushes out and down on A's left shoulder, thereby obtaining a throwing fulcrum. By shifting his weight, B adds force to this combination of moves. A yields somewhat to this push-pull, leaning over his bent right knee as B attempts the leg sweep and (34) counters by lunging upward toward a standing posture. B releases A's shoulder and uses his hold on A's left hand to jerk his partner against him, hitting his right upper arm and shoulder into the back of A's left shoulder to stop the action.

25



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30



33



26



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34



(continued)

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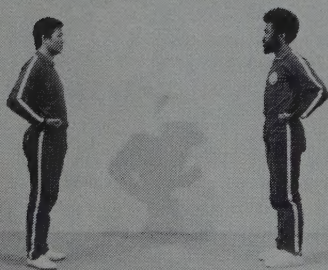
(continued)

(35) B shifts his weight to his left leg and straightens his right knee. B releases A's left hand and brings his now free left fist back to his left hip, moving his extended right arm under and through A's left armpit. By sweeping his right arm up and out, B takes control of A's left arm and pushes it up and out. (36) A's instant response is to pivot 180 degrees counterclockwise on his right foot, stepping back with his left into a ma bu stance as he thrusts his right palm out to strike B's midsection. Simultaneously, A's left hand is extricated from B's control, down, out and back to his left hip, clenched, palm up. B's instantaneous response is to pivot 180 degrees clockwise, shifting his weight to his right foot and bringing his left foot around in a left foot forward hsu bu stance. B's sweeping right arm, no longer controlling A's left, continues its clockwise movement, returning to his hip, clenched and with palm up. But, as he turns right, B's left fist is shot up into a left block, coming from the outside to stop A's strike. (37) Both partners assume their starting positions: A pivots clockwise 90 degrees on his left foot, stepping back with his right into a natural stance. B pivots counterclockwise 90 degrees on his right foot, stepping back with his left into a natural stance also. Both partners pull their clenched fists back to their hips, palms up.

36



37



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